VOGUE

60¢

Oct. 1



The 10 newest ways
of seeing yourself
● by day ● indoors
or out ● in the fur
news ● in tweed
● or dazzling the first
of the new season's
6 o'clock parties

● Article: "The special pleasure of praise from the surly," by Pamela Hansford Johnson ● Article: "America America" by Elia Kazan



Hair Style by the Breck Beauty Salon—New York

BRECK PROFESSIONAL PERMANENT WAVES

A quality Breck Professional Permanent Wave carefully fashioned by your hairdresser will result in long lasting, naturally beautiful waves and curls. Ask your hairdresser to select for you the Breck Professional Permanent Wave exactly suited to your individual hair condition.

BEAUTIFUL WAVE II SERENE WAVE ENDURING WAVE II

Beautiful Hair

B R E C K

BRECK PROFESSIONAL PERMANENT WAVES • AVAILABLE ONLY AT YOUR BEAUTY SALON



Knee-Deep In Fur $435 *Exclusive*

This is the new coat-in-fashion—definitely on the luxurious side, with fur piled on at throat and hem. Other news: its figure-skimming shape, its city-refined tweed. Designed exclusively for Bergdorf Goodman by Ben Zuckerman of French wool tweeded in black with brown or Castilian red, or all-black, and furred with black-dyed Canadian lynx. Misses' sizes. Coats, Third Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

So many good things begin with

ENKA NYLON *Yarns*



The day I discovered **Panti-Legs®!**

GLEN RAVEN'S PANTI-LEGS showed comfort-loving me . . . how to breeze through a shopping-working-playing day feeling fashion free from waist to toes. You see, Panti-Legs of ENKA nylon *combine* sheer stockings with an opaque panty, look smart under so many types of clothes. And, thanks to Enka nylon yarn, Panti-Legs have marvelous shape-retaining powers. They move when you do, never wrinkle, pull or sag, keep you fashion-smooth *all* day. Envious? Buy a pair! Panti-Legs come in a range of fashion shades and proportioned sizes. With seams, $2.50, 2 for $4.90. Seamless, $3, 2 for $5.90. At Bloomingdale's, New York City; Halle Bros., Cleveland; The Broadway, Los Angeles; John Wanamaker, Philadelphia; Woodward & Lothrop, Washington, D. C.; and at other fine stores. Or write Glen Raven Mills, Inc., 1430 Broadway, New York 18, N. Y. for store nearest you.

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VOGUE

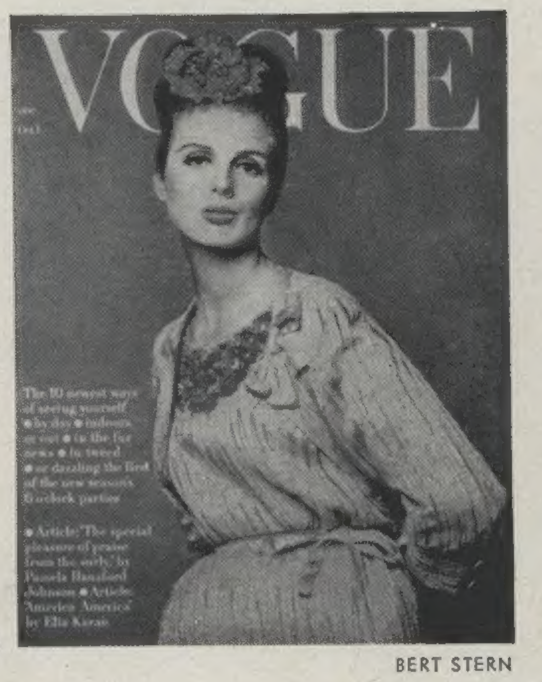
INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.–PATCÉVITCH, Publisher

Alexander Liberman, Art Director

OCTOBER 1, 1962



COVER

BERT STERN

Co-starred for this season's evenings: long-grain gold lamé; a bib of bright, bogus rubies. The dress is slim, simple, unsleeved (the bib is built on) under a shirt-sleeved cardigan. By Larry Aldrich, of Onondaga silk brocade woven with Mylar. The lipstick, persuasive and definitive, Revlon's Million Dollar Red (more about the Million Dollar look on pages 156-157). All at Saks Fifth Avenue; Battelstein's. Adolfo's rose hat.

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BY REVLON

Imported from France
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NORMAN NORELL

J. HYDE CRAWFORD



BONWIT'S SUMPTUOUS SABLED SILK BROCADE... Ben Zuckerman's divine new covered costume look for theater, important evenings. Basque dress sleeveless and easy, the shaped jacket with an immense crown of Russian sable. Petal pink or beige. Misses' sizes, 975.00 From our Designer Salon, and it has, above all...**THE BONWIT TELLER TOUCH**
New York Manhasset White Plains Short Hills Chicago Oakbrook Cleveland Boston

BONWIT TELLER



MARIA MARTEL

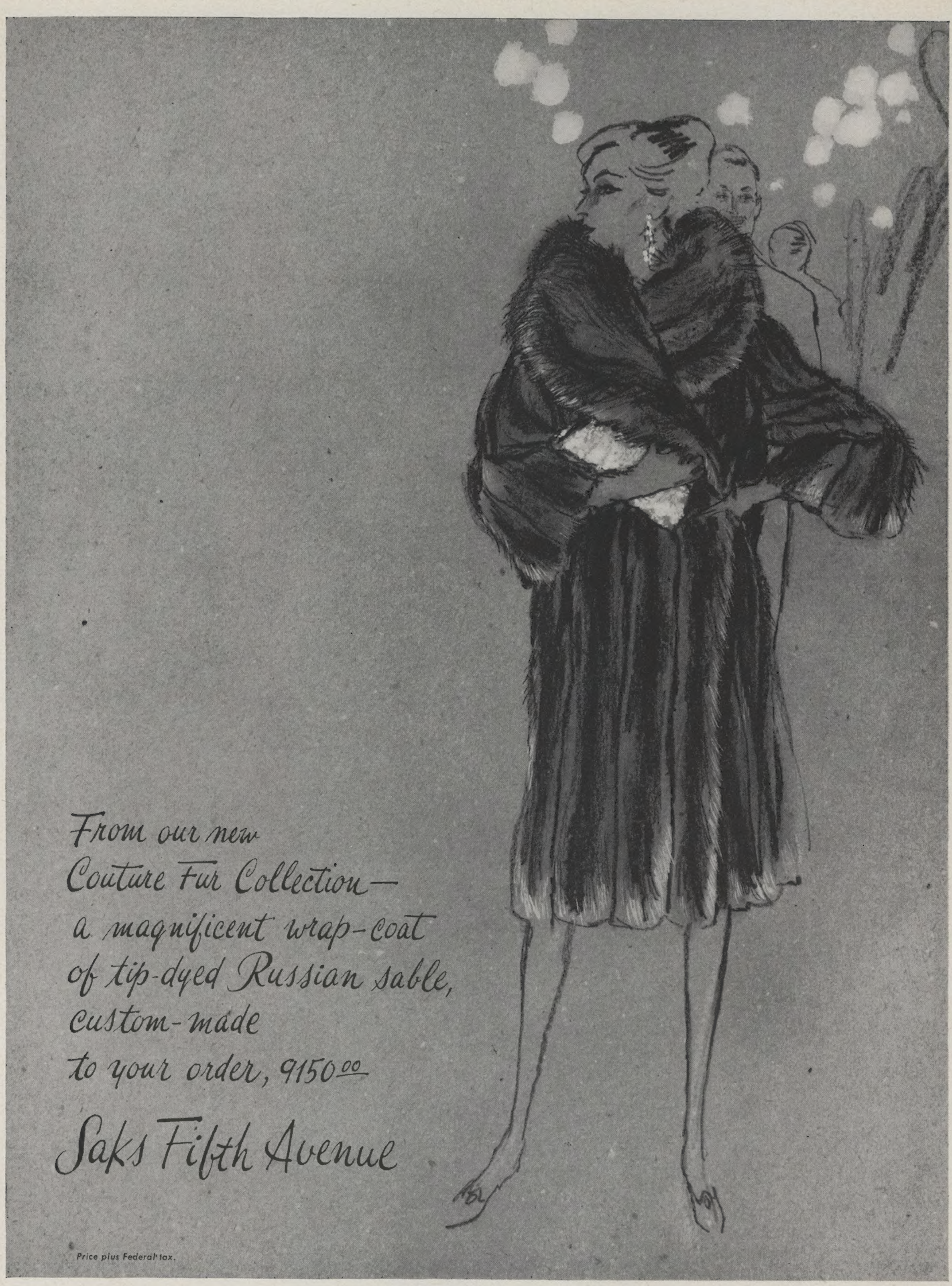
ONE GOOD TANNER CALLS FOR ANOTHER. AND THESE YODEL. IMPORTED SWISS CHALLIS. ALL WOOL. POPPIES LEFT: RED, BLUE, PURPLE, ABOUT $55. ROSES RIGHT: PINK, RED, ABOUT $60.

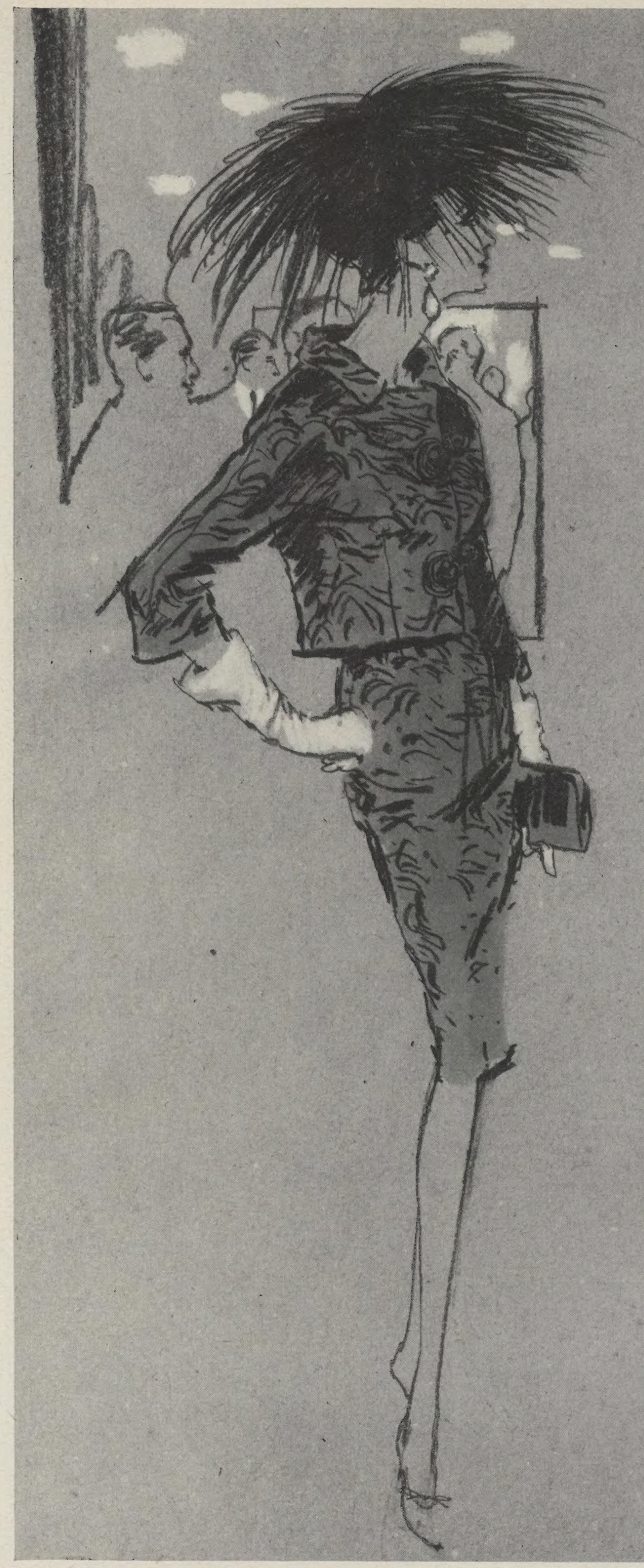
TANNER OF NORTH CAROLINA

designed by DOROTHY COX

Write for the store nearest you Prices slightly higher on the West Coast

530 Seventh Avenue New York 18, N.Y.


From our new
Couture Fur Collection—
a magnificent wrap-coat
of tip-dyed Russian sable,
custom-made
to your order, 9150.00
Saks Fifth Avenue
Price plus Federal tax.



In a blend of nylon-cotton-silk-and-rayon.
Black, white, blue or pink.

Our intermezzo costume—
a bare-armed
wand of dress
carved in molded brocade
and squired by its own
frog fastened
brief jacket 225.00

Saks Fifth Avenue

Silk-metallic thread-and-acetate.
The dress alone, 795.00.
Fur products labeled to show country of origin of imported furs.



Our own Sophie
creates the gala costume
in golden brocade–the
dress curved close,
the coat mantled with
a tip-dyed baum
marten cape collar, 2500.

Saks Fifth Avenue



Crepe veiled over with silk chiffon and fine Chantilly lace makes a perfect after-five dress.
Colors—navy, black, blue, pink, beige, and avacado. Also available with short sleeves. Sizes 8-20. Price $225.
41 West 57th Street, New York—PLaza 8-2014.

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LOU LATTIMORE, DALLAS
AND AT OTHER FINE SPECIALTY SHOPS

MONTALDO'S, ALL STORES
WEINBERGER'S, LOUISVILLE, KENTUCKY

For the woman who could weep because her skin beauty is drying out...



If time is showing too soon on your face...if you've tried creams and moisturizers with only fleeting results...you'll want to know why:

You see, after 25 . . . the skin that needs moisture *most* can hold it *least*. Some formulas do little more than sit *on* your skin; keep it smooth and moist for a while. But moisture, alas, evaporates . . . and back come the lines and dryness. And the despair! But 'Moon Drops' four moisturizing formulas work in their own scientific way to help store up and hold natural moisture *inside* . . . to help *keep* your skin misty-moist. And, like plumping up a pillow, this inner moisture fills out little lines! With 'Moon Drops' Moisture Treatment, there need never be a dry spell for your skin. Years without tears? Indeed!



'Moon Drops' Moisture Cleanser deep-cleanses and conditions. **Facial Freshener** tones, refines. **Moisture Foundation** keeps skin dewy under make-up. **Moisture Balm** moisturizes at night.

'MOON DROPS' MOISTURE TREATMENT BY REVLON

PACCIONE

Natural Wild Russian Crown Sable, trapped in its own fierce habitat...a rarity in our time! The only coat of its kind anywhere on earth. But you'll find other exquisite Ritter furs at America's most select salons...and in Canada, exclusively at Holt, Renfrew. The sable? $66,000 including tax...another great **ritter** *original.*

RITTER BROTHERS NEW YORK

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BY CHRISTIAN DIOR-NEW YORK . . . VELVET DANCE SUIT OPENS ON THE DEEP DECOLLETAGE OF THE CRYSTAL FRINGED SATIN OVERBLOUSE. COFFEE WITH CREAM. 695.

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IN NEW YORK AT DE PINNA





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ultimate luxury . . . the elegance of tip-dyed Russian sable in a superbly collared jacket to wear anywhere, anytime with unquestioned authority . . . designed exclusively for I. Magnin & Co.



THE MOST TREASURED NAME IN PERFUME

CHANEL



Dazzling after-dark drama, an exquisite gown of golden bugle beads and glittering paillettés. Ben Reig designed by Eva Rosencrans. From our Tribout Collection.

PHILADELPHIA

PHOTO: BRIGGS

This is the way your skin will feel when you wear Revenescence Cream ...
morning fresh with moisture! Cream or liquid, it costs $3.50 to $45,
plus tax. At favored department and specialty stores here and in Canada.

Charles of the Ritz



Revlon salutes it!

'The Million Dollar American Look'

(born and well-bred in the U.S.A.)

THIS IS IT!...the greatest look in the world (and the girl who's got it has got it *made!*) Her look is becoming a legend... her throwaway chic, her look-at-me legs, her breezy young air! To her (to you!) Revlon dedicates the *red-of-all-reds*... vivid new symbol of 'The Million Dollar American Look'!

'MILLION DOLLAR RED'—new fall color for lips and fingertips... an all-out, all-American, all-girl red! Rich, juicy — and *bursting* with chic! Watch it become the fashion trademark of our time!

'BLUSH ON'—*an ingenious new potpourri of makeup coloring!* Just fluff it on with its own soft-as-sable brush. Suddenly your whole face "comes alive" with a glow that makes you look like a *million!*


'MILLION DOLLAR RED' in Super-Lustrous II,
Lustrous and Lanolite Lipstick, matching Nail Enamel.
'BLUSH ON' in 3 shades: Misty Pink, Tawny Peach,
and Honey Amber. Available with brush, or separately.
JEWELS BY VAN CLEEF AND ARPELS
© Revlon Inc. 1962



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Anglo Fabrics

WOOL

ZELINKA MATLICK CLEAN-CUTS A COAT THAT'S YOUNG ELEGANT IN OUTLOOK. OF ANGLO'S MELTON, SUPER-RICH WOOL THAT FLOWS WITH THE SILHOUETTE, ABSORBS FASHIONABLE COLOR, GOES EVERYWHERE WITH UNRUFFLED COMPOSURE. WITH NEW COLLAR AND CUFFS OF NATURAL U. S. RANCH MINK, ABOUT $275.

There's nothing ***newer*** *in fashion than natural Wool Loomed in America*

B. ALTMAN & CO., ROTHSCHILD-QUINLAN, JOHN WANAMAKER, B. SIEGEL & CO. AND OTHER FINE STORES OR WRITE ZELINKA MATLICK, INC., 512 SEVENTH AVENUE, NEW YORK 18

The make-up that put the Matte Look into today's fashion language!



'CONTEMPERA' by Revlon

The matte look of 'Contempera' has changed the whole *idea* of make-up! You get a chic semi-powdered finish without using powder. Never shiny or greasy (and never drying). Everything goes on all at once — moisturizers, foundation and powder. It's elegance made easy. You look impeccably turned-out, yet don't even *feel* made-up!

NEW! Special Dry Skin formula with extra-rich moisturizers (same matte finish as regular 'Contempera').





CHRYSLER '63 VISITS NEWPORT

"I look for a car with personality..."

MRS. JAMES H. VAN ALEN, NEWPORT, RHODE ISLAND





In the active world of Mrs. James Van Alen, mobility is a basic word. She lives in Newport, has a house on Long Island, an apartment in Manhattan. A car links all three. She insists that a car must be comfortable; it must be as easy to get in as it is to drive (Chrysler's almost-square steering wheel is helpful here), and it must be convenient. When the attractive Mrs. Van Alen thinks about automobiles, she thinks in terms of woman-space—doors that open wide, seats designed to allow the driver to see all the road.

Her personal road tests are most realistic. She asks for the assistance of power braking, power steering, and automatic transmission, which are standard equipment in the New Yorker.

Mrs. Van Alen is shown here in some of her favorite clothes, which reflect her varied interests. Among these are the suede shooting clothes, made for her in Madrid where the Van Alens have an apartment on the Plaza Mayor. The black dinner dress shown in the Newport living room is by Balenciaga. Mrs. Van Alen has been photographed, wearing a black-and-white checked suit, in front of the Newport Casino, which also houses the National Lawn Tennis Hall of Fame. Mr. Van Alen, who is president of the Casino and of this Hall of Fame, was a prime mover in its establishment.

The Chrysler New Yorker for '63 with crisp custom lines is a car designed with a woman in mind.







There are fur coats. There are cloth coats. And there are Borgana coats. You need all three. Actually, no other coat is like a Borgana coat. Its dense, deep-soft pile shuts out the keenest winter wind. Its lightness keeps you comfortable. Its silky sheen and lush surface look extravagant. It's more than a match for any weather. And its man-made fibres invite everyone's attention but the moths. **SPORTOWNE** tailors it magnificently and adds to Borgana's many glories the rich beauty of mink. Choose from six new colors. $140.00 at the store that always features what you want. **A BORG FABRIC**

BORGANA IS THE REGISTERED TRADEMARK OF BORG FABRIC DIVISION, AMPHENOL-BORG ELECTRONICS CORPORATION, DELAVAN, WISCONSIN. BORGANA IS MADE OF 80% ORLON* ACRYLIC, 20% DARVAN‡ NYTRIL AND IS MANUFACTURED UNDER ONE OR MORE OF THE FOLLOWING U.S. PATENTS: 2,630,619; 2,680,360; 2,705,880; 2,710,525; 2,737,702, 2,815,558; 2,934,809.

*DUPONT REGISTERED TRADEMARK. ‡CELANESE REGISTERED TRADEMARK

it's the new beauty counterpoint...
a soft matte glow
played against the new jewelescent note MUSIC
at your fingertips!

TO MAKE-UP BY



NATURAL NOTE



GRACE NOTE



In one step, you're a make-up virtuoso—with Sheer Genius. It's the complete matte-finish make-up, in liquid form. Virtually weightless. Looks natural. And, for an encore, it's completely error-proof! In this blend of foundation, moisturizers and powder, you get perfection. You don't even have to powder over—Sheer Genius has everything. Including fashion's fresh, flawless matte look. Ten shades, composed by Max Factor in Natural Finish or Extra Cover Formula, $1.50

Make music with your eyes! Be soulful. Communicate. Powder Eye Shadow by Max Factor plays your song. Seven siren shades, with a muted finish that enhances the sparkle of your eyes. It's the matte look, with feeling: a counterpoint of rich color and soft finish. Is it effective? Solo soon, and see! Each $1.50

© 1962 MAX FACTOR & CO.

SOFT NOTE



Soft finish, creamy color—lips so lovely, they set your words to music. It's the matte look fully orchestrated . . . first for face, then for eyes, now for lips in Max Factor's Sun Pastel Lipsticks. Lyric sun colors give a gentle glow to your face. There's a softness that plays beautifully against the richness of Fall fashion. A complete range of tone poems, each $1.10

HIGH NOTE

Dazzling counterpoint to the subtle matte look—a high sparkle at your fingertips! Max Factor introduces Jewelescent Nail Satin—a shimmering, soaring iridescent finish that's just the right amount of brilliance against the soft beauty of your make-up! The Beauty Counterpoint Collection in Jewelescent shades: Clear Note Red, Sol-La Strawberry, Pink Tone Pink, A Cappella Beige, Fiddle-De-Pink, Coralatura, each, $1.10

Beauty Counterpoint Collection composed, arranged and conducted by MAX FACTOR



night dress

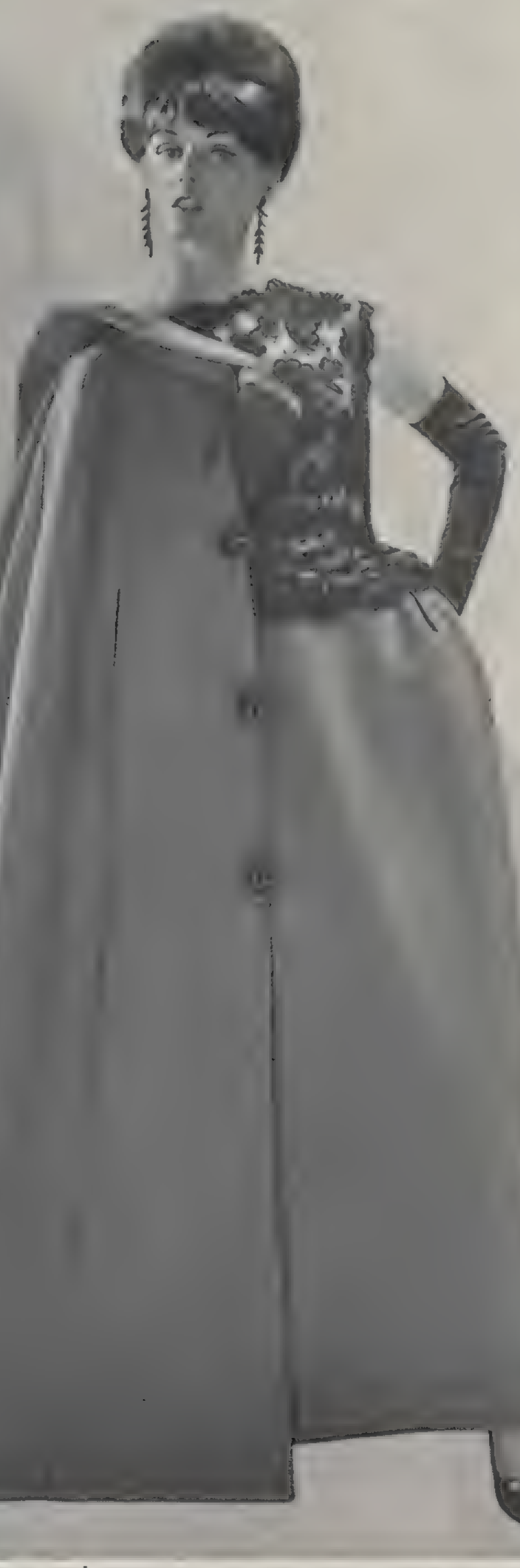
Looking for all the world
like the newest dancing gowns,
our deceptively innocent dress
to wear behind the scenes.
Sheerest nylon tricot with
released permanent pleats that
fan into a great big
ruffle to waft as you move.
Gown shown in Deep Ice, 25.
Angel-wing capelet, 5.95
Vanity Fair Mills, Inc.,
640 Fifth Avenue, New York

all is vanity...all in VANITY FAIR *lingerie, girdles, bras*

LAUNCHED
BEFORE THE
FASHIONABLE
WOMEN OF NEW JERSEY
ABOARD THE
HOLLAND-AMERICA FLAGSHIP
S.S. ROTTERDAM
AT

Bamberger's Designer's Ball of 1962

Night Fire from our Mirror Room collection . . . flaming ribbed silk and midnight chantilly lace at $350, by Luis Estévez, Bamberger's award-winning American Designer of the Year.



Bamberger's
NEW JERSEY

IN NEW JERSEY, BAMBERGER'S MIRROR ROOM REFLECTS THE BRILLIANCE OF AMERICAN FASHION



see page 63

at fine stores



see page 31

Sage, Allen & Co....Hartford, Conn.
Ward Bros., Inc.....Lewiston, Me.
W. Filene's Sons Co...Boston, Mass.
Richard Healy Co. . Worcester, Mass.
Jean's.....Providence, R.I.



see page 115

Sportowne coats with Borre Hakimlura processed pile at:

Jordan Marsh.....Boston, Mass.
Raphaels.....New Britain, Conn.
Cherry & Webb.....Providence, R. I.
Denholm-McKay...Worcester, Mass.



see page 67

G. Fox Co.....Hartford, Conn.
Rose King Shop.....Bangor, Me.
Wm. Filene's Sons Co. . Boston, Mass
Anne Starr Shop.....Quincy, Mass.
Vogue & Vanity.....Bennington, Vt.



see page 87

Sage-Allen.....Hartford, Conn.
Jordan Marsh Co.....Boston, Mass.
Cherry & Webb....Providence, R. I.
Hahne & Co.....Newark, N. J.
B. Altman & Co.....New York, N. Y.



see page 24

at fine stores

to help you find the coat

. . . the miniatures on this page are the coat advertisements you'll find in this issue of VOGUE (page number given). Here's a listing of some of the fine stores in your area where these coats are available.



If it looks real, it must be KATARA the highly polished, sleek, sheared acrylic pile by Glenoit. Ieave and Young rise beautifully to the occasion with an important coat of this handsome fabric, alluringly outlined in natural Lutetia mink. Cognac brown or pitch black. About 200.00 at Abraham & Straus, Brooklyn; Carson, Pirie Scott & Co., Chicago; Rich's, Inc., Atlanta; Harzfeld's, Kansas City; Neusteter Co., Denver. For other stores, see page 30. Throughout the world, fine stores feature fabrics by Glenoit.

GLENOIT MILLS, INC., 111 WEST 40TH STREET, NEW YORK 18, NEW YORK. SUBSIDIARY OF BOTANY INDUSTRIES, INC. IN CANADA: NEWLANDS-GLENOIT, GALT, ONTARIO * IN FINLAND: OY GLENOIT-LILLJA AB, HELSINKI

LINING: RAYON BACKING: MODACRYLIC HAT: EMME



Canada Majestic* natural Sapphire Mink, in a subtly designed stole to wear in several ways, as mood and costume dictate.

A vision to remember...

Mink... so softly radiant that it lingers in the memory of all who see it. Mink... of such regal luxury that it can only be Canada Majestic... from the land of the early fur traders, the ancestral home of the most envied, most honoured mink in all the world.*

CANADA MINK

*Trade name of Canada Mink Breeders

Knockabout mink / Canada Majestic

So many million adjectives have been used about mink that in some sets, mink is not considered the "in" fur anymore. Like St. Tropez, the Ritz in Paris and Costa Brava, the just plain mink is "out" now, too. Well, we refuse to accept blanket "in—out" thinking, and we see certain minks very much "in" when they're worn in a certain way. For instance, we like



mink this year when it's casual, which is reminiscent of Valentina's legendary sentence, "Meenk ees for feetball."

We honestly cannot think of anything more chic, more up-to-the-minute than a mink trench coat or a mink reefer. Could that be Garbo slouching into Gristede's in a mink? Did Bergman wear high boots with her mink coat on Fifth Avenue? The aristocrats of the International Set seem to be setting this pace. Mink is seen in a completely new mood, and, as fashion purveyors, we like this look very much.

As for mink breeders, we solidly endorse Canada Majestic for these casual styles. This was a vintage year

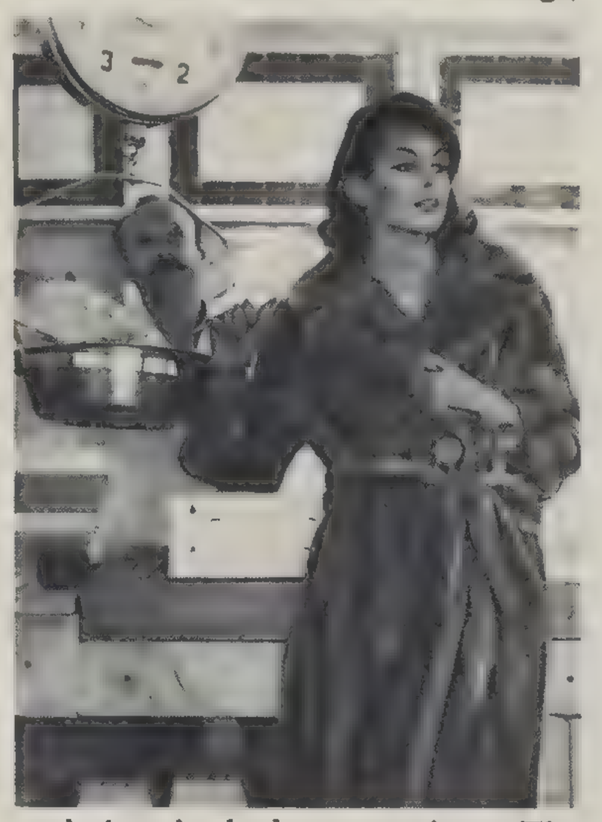


for Canada Mink—the pelts are soft and supple, the growth of the under hair is lush, the top hair is silky. The guard hair is most evenly distributed, and the penetration of color goes right to the roots. Since Canada is the ancestral home of beautiful mink, this doesn't come as a shock—it just seemed to be more so this year. Incidentally, of all the superb mink pelts



that Canada produces every year, only the whipped cream of the crop carries the trade name of Canada Majestic.

There seems to be a definite trend toward the dark ranches, and even though our esthetic eye still takes pleasure when we see a bundle of pastels or topaze, we do think the dark ranch tone looks smarter with the more casual clothes. Some of our smartest customers bought short white mink jackets and white mink coats for fall and winter formal evenings,



and they looked scrumptious. The trench coat our pretty socialite wears here has a Nin-notched collar, a huge belt—comes in the dark, and, by special order, in any of the natural Canada Majestic mutations. The windbreaker jacket has flap pockets and a fly front. And for the one who's "in" enough to wear mink on the inside once in a while, there's our "globe" hat that reverses to its sleek leather lining.

Once you brush your hand across Canada mink, you will instinctively know why we love this healthy and beautiful fur. Ranchers from all over the world come to Canada for their original breeding stock—we go to Canada for our fine skins, and, all things being equal, a smart shopper will undoubtedly come to Carnegie where the beast meets the best in beautiful fashion. 42 East 49 Street.

Hattie Carnegie



The luxurious young dinner-suit makes much of contrast. Its dress, black damask; its jacket white damask— touched with mink, lined with pink. Designed by Marie McCarthy. Bergdorf Goodman, New York; J. L. Hudson, Detroit.

LARRY ALDRICH

BEAUTY NOTES IN AND OUT OF THE SALON

Women who wear their hair in a smooth, curving, pouffed way—and that seems to include most of the women we know—have been imploring their hairdressers for years to give them looser, "softer" permanent waves—"and I don't care whether it lasts or not." What they want is curviness, body, height, and wide, free-flowing waves without curls. Now there's a new permanent-waving process called FreeForm that promises to deliver just that—a springy, flexible, openhanded wave that lasts, holds settings almost indefinitely, won't curl (or sag) even in wet weather. How it's done: a new kind of permanent-waving rods, a new system of placing them on the head, plus a new (and secret) process that creates longer hair linkages—for a longer, curvier line—and also permits hair to revolve in any direction. It's said actually to strengthen hair, to make almost any hair look thicker, springier, glossier. The FreeForm permanent wave costs $25, and can be found, with operators specially trained to give it, at all the Coiffures Americana salons.

If, the next time you recline damply over the shampoo basin at your hairdresser's, she approaches you with what looks like a ping-pong ball in her hand, don't be alarmed. It's probably a new, rich lather called Shampuff, which emerges in neat puffballs from an aerosol can, and is said to be so concentrated that one six-inch tin holds enough for 92 shampoos. Two puffballs, with a rinsing in between, do the trick for one shampoo, and leave the hair dazzling. Yet, in spite of all this cleaning-power, Shampuff is mild enough for hair that's been over-bleached or otherwise enfeebled. Another asset: it can't drip down your neck. This triumph, found only at salons, is by Helene Curtis.

You might think the company that makes Noxzema could simply rest on its laurels—especially at the end of the summer, when unnumbered thousands of sunburned adults and lobster-red children have been saved from agony by slathering on great, cooling, delicious gobs of the stuff. But resting is farthest from the company's thoughts. Having launched their successful Cover Girl group of cosmetics earlier this year, they've now added a new product to it, called Cover Girl Matte Make-Up. An all-in-one make-up that comes in a tube (this, white-and-gold), it gives the skin an attractive matte finish that's long-lasting—and beneficial, too. In spite of its pleasant, unmedicinal scent, the make-up is actually medicated and antiseptic, and is helping the skin every minute it's being worn. (Though not specifically designed for uncertain young skins, it's marvellous for them.) Cover Girl Matte Make-Up comes in four different shades, costs $1.50 for a 1¼ ounce tube.

This winter, an alert hairdresser will be better-equipped than ever before to colour a customer's hair the exact shade that is wanted—in effect, to give her a hair-colouring job that's custom-made for her. The means are at hand: a large, wonderfully complete new group of hair-colourings, eighteen in all, called ColorEssence Creme Hair Colors, by Helene Curtis. Any of the basic colours, which range from raven-black to light ash-blond to deep auburn, can be used alone, or blended compatibly with any of the others: three are specifically designed for "drabbing" or intensifying the other colours. What these new colours will do, among other things: lighten and colour hair at the same time; lighten hair up to ten shades without pre-bleaching; darken, match accurately, or change completely the hair's natural colour. What they won't do: dry the hair out (they actually condition it), rub off, fade, or turn "brassy." Supplementing the ColorEssence colours is another group, ColorEssence Creme Toners—fifteen in all—for the very pale pastel shades, white-blonds, silvery ash-blonds and the like. These, too, can be used alone, or blended in infinite subtle variations. All, to be found only at salons.

Somewhere between the women who "swear by soap-and-water" and the women who "never use anything but cleansing cream," a new group is arising: women who wash their faces with cleaning gel. It is, say its devotees, less drying than soap, more to their taste than cream—and women who travel a great deal adore the fact that it can be carried around in a tube. For women who've never tried it, a good introduction might be Frances Denney's Quick Foam, a pleasantly clear, amber gel that is worked up into a foam on moist skin, then rinsed off, leaving the skin immaculate. Quick Foam is described as a neutralized cleansing gel, which means that it doesn't upset the acid-alkaline balance of the skin. While it can be applied with the palms of the hands, the makers recommend using a complexion brush, and to this end they've produced a handy little set called the Brush and Foam Kit—the brush being a gentle nylon one. A tube of Quick Foam alone is $2.50; in the Brush and Foam Kit, $4.50.

Parfums Christian Dior

Fragrance in Fashion



Three famous perfumes *Miss Dior, Diorama, Diorissimo* have inspired these three late-day dresses by Christian Dior—New York. You are invited to see them and sample the Christian Dior Perfumes at these fine stores.

ATLANTA, J. P. Allen BALTIMORE, The Hecht Co. BUFFALO, Berger's CLEVELAND, The Halle Bros. DAYTON, Lenore Zapoleon DETROIT, Himelhoch's
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Elegant: demitasse brown, evening drama of lace and gros de londres by Ben Reig. The Crystal Room.

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FINE FRAGRANCES COMPOUNDED IN U.S.A. WITH DOMESTIC AND IMPORTED ESSENCES

WITH VOGUE THIS ISSUE

PAMELA HANSFORD JOHNSON, who wrote—at Vogue's suggestion—"The Special Pleasure of Praise from the Surly" (page 192), seems, when one meets her, a personification of the attractive, well-mannered intelligence that pervades her twenty-some books. In private life, she is the wife of the British novelist C. P. Snow; both Sir Charles and Lady Snow, this autumn, are Very Big in the United States. The play made from his novel, *The Affair*, opened on Broadway last month; her latest novel, *An Error of Judgement*—a careful, beautifully plotted exploration of the limitations of rationalism—was published on September 12 by Harcourt, Brace & World.

ELIA KAZAN has been, perhaps more than any other director, responsible for the kind of theatre identified around the world as American: he has staged or filmed the work of, among other writers, Thornton Wilder, Tennessee Williams, Arthur Miller, William Inge. Now, in Greece and Turkey, he is filming a story he wrote himself: *America America*. Out of his screenplay grew a fine book, an excerpt from which appears on page 172. Although *America America* will be published by Stein and Day on November 12, the movie will not be released until late next year or early in 1964; by then, Kazan will be deeply involved, as a producer-director of the Lincoln Repertory Company, in the affairs of New York's new Lincoln Center for the Performing Arts.

Although his ingratiating charm rarely appears on paper, **ZERO MOSTEL,** who can be seen adrift in furs on page 137, once wrote a piece for Vogue: a funny, bemused view of life as an Army private, circa 1943. ("Not all men come into the Army. Some are already in.... One of these is the Little Colonel. He is up before dawn cracks. He dashes onto the drill field, looking like a Cocker Spaniel with pink ears and bristles. He seems to bark to himself. When he reaches the field, 5 by 5 bares his Cocker fangs and screams in a voice that seems to be magnified 12,600 times, 'Every Man a Commando.'")

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far eastern fortnight

Neiman-Marcus

Dallas, Texas

October 14-28

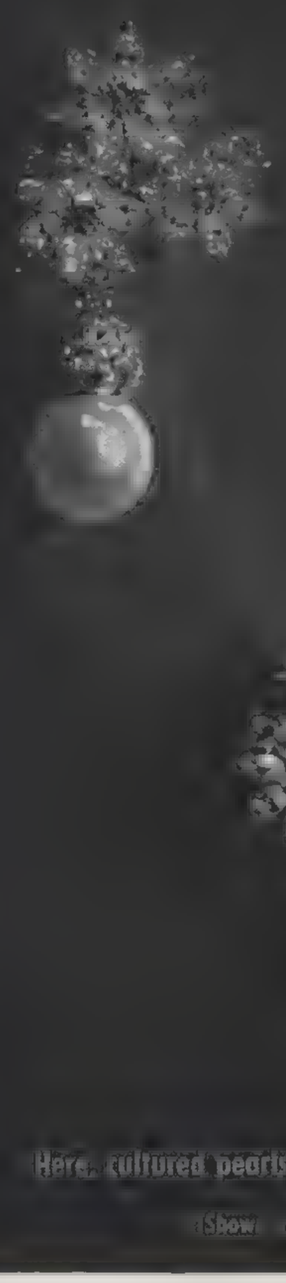


by

ADELE SIMPSON

Iris flowered brocade
for splendid evenings.
Adele Simpson's
delightful dress for dining,
dancing, entertaining.
Cut on the subtle lines
of an Indian prince's coat.
The back low,
the shape, wonderful.
In silk and
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Gold or white,
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Lustrous Cultured Pearls Beautiful Arrivals from Japan



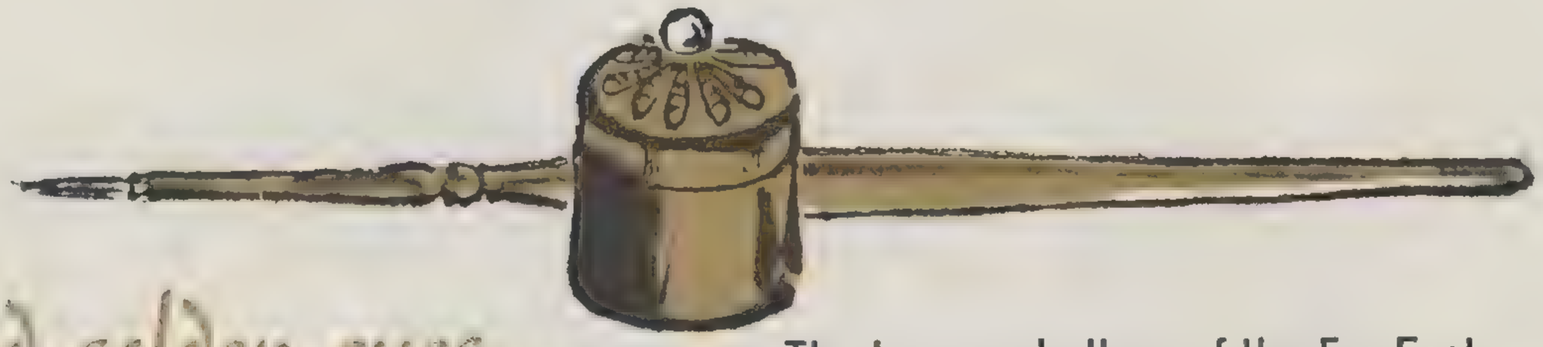
The continual quest of
The Japan Pearl Exporters' Association
is for the most perfect of
cultured pearls for
American connoisseurs.
The importance of
Japanese cultured pearls in
jewellery pieces of
great value tells
the story of their
delicacy and richness.

Here, cultured pearls from Japan in diamond and platinum ear clips.
Show model 120. $3,800.00 Exclusive at Neiman-Marcus





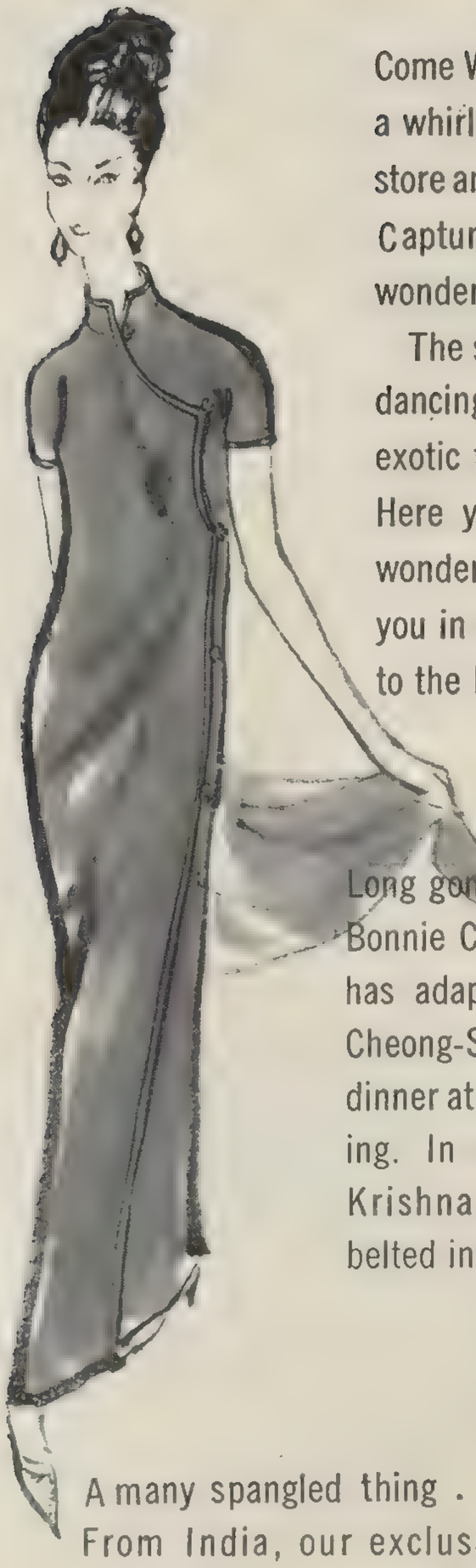
Elizabeth Arden



Lacquered lips and golden eyes... The lure, and allure of the Far East—lip lacquer, for high velocity sheen, made especially for Neiman-Marcus by Elizabeth Arden. Golden eyes from a pot of gold, pure gold eye shado—and golden beauty marks. For collectors of wonderful looks. The Look of the Orient, and all the cosmetics that make it, put together in a delightful Oriental box by Elizabeth Arden.

Lip Lacquer $2.75 Gold Eye Shado $16.50 Golden Beauty Marks $2.75 (Federal Tax Included)

far east meets west at Neiman-Marcus

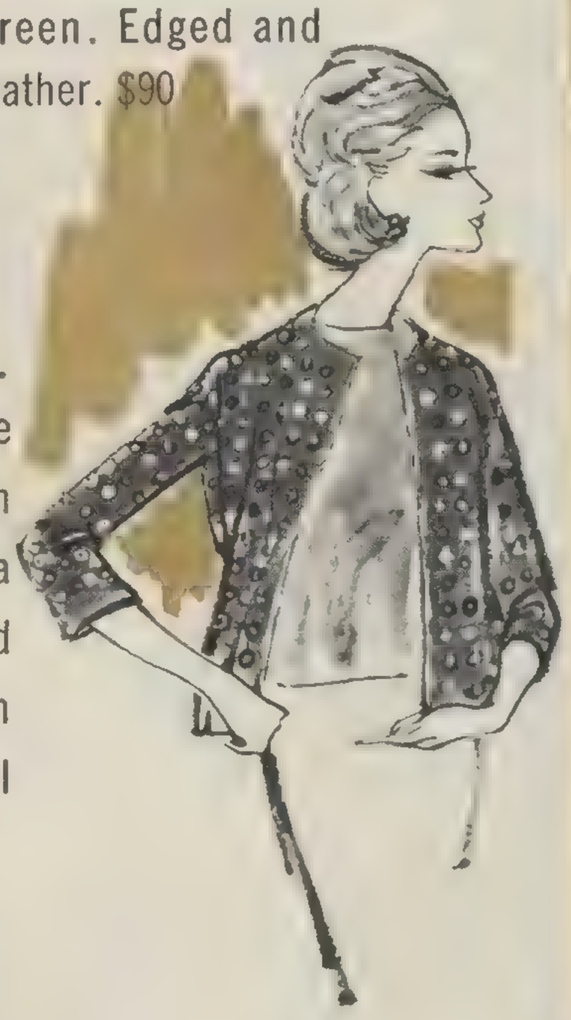


Come West and meet the Far East... a whirl of excitement throughout the store and the city of Dallas.

Capture the mood of the Orient with a wonderful calendar of entertainment.

The sound of music . . . the beat of dancing . . . exhibits of the arts . . . exotic foods . . . a festival of films. Here you will glimpse some of the wonders you can buy . . . more await you in Dallas—so plan your fortnight to the Far East right now!

Long gone from Hong Kong . . . Bonnie Cashin for Philip Sills has adapted the Hong Kong Cheong-San in wool jersey for dinner at home, fireside lounging. In Burma ruby, ivory, Krishna green. Edged and belted in leather. $90



A many spangled thing . . . From India, our exclusive jacket, hand embroidered with multi-colored dots circling a hundred tiny mirrors. Lined with brilliant China silk. In red, black or royal. Sizes small or medium. $70



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When West goes East or North or South

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Oriental splendors, skiing at Chamonix, skin diving off Bimini . . . scenics, action, close-ups, still lifes . . . all come out bright and sharp and clear with the new FUJICA Auto-M. No misses either because this remarkable, fully automatic 35 can't take a picture when the light's not right.

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WORLD TREASURES

HONG KONG

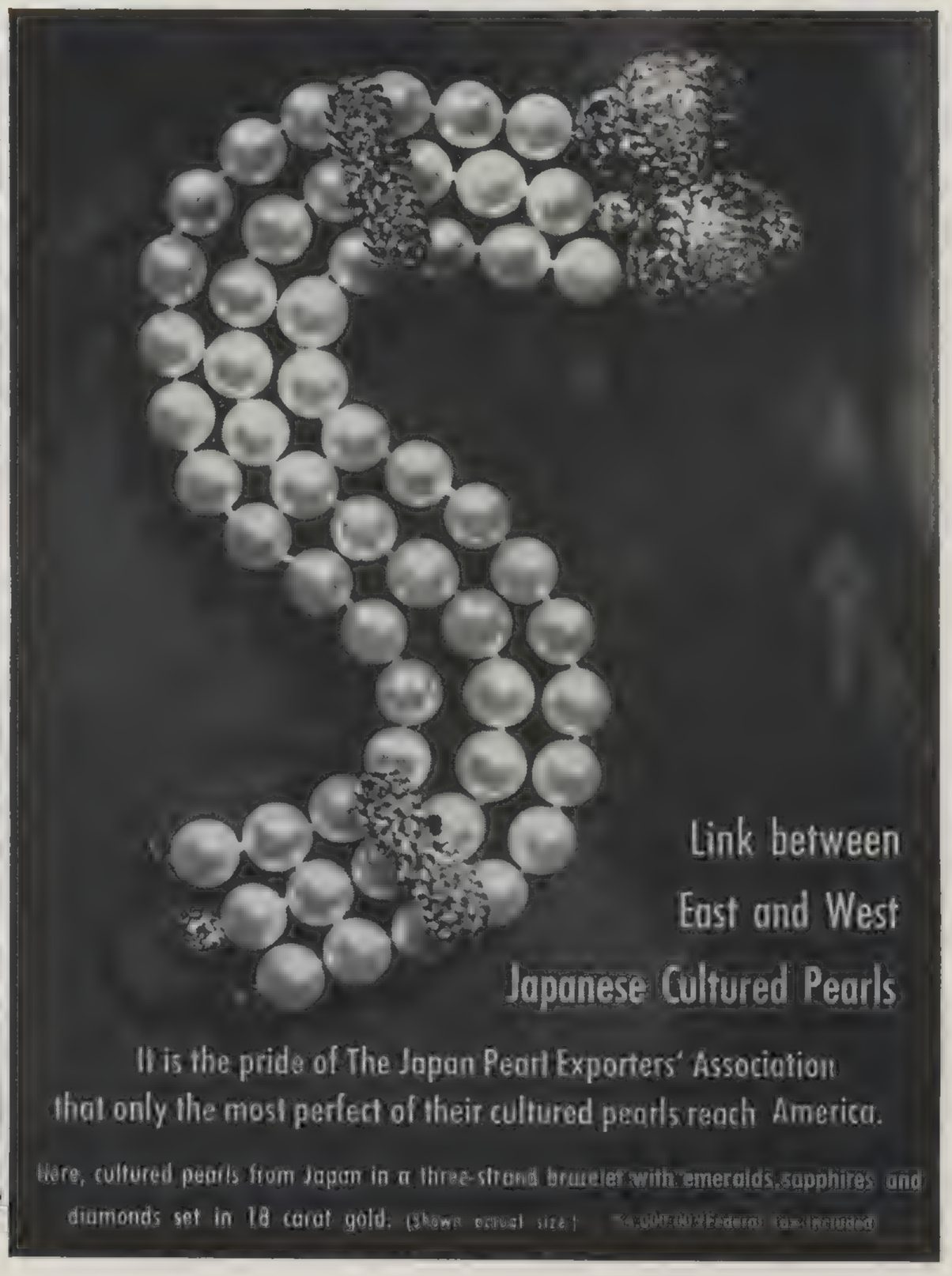
British Crown Colony



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It is the pride of The Japan Pearl Exporters' Association that only the most perfect of their cultured pearls reach America.

Here, cultured pearls from Japan in a three-strand bracelet with emeralds, sapphires and diamonds set in 18 carat gold. (Shown actual size.) $4,000.00 Federal tax included



FROM HONG KONG

. . . a richly woven silk sari
banded with gold and shaped
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In black, white, jade and coral,
all with gold. Sizes 8 to 16, by
ROYAL LYNNE $90.



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far east meets west at Neiman-Marcus



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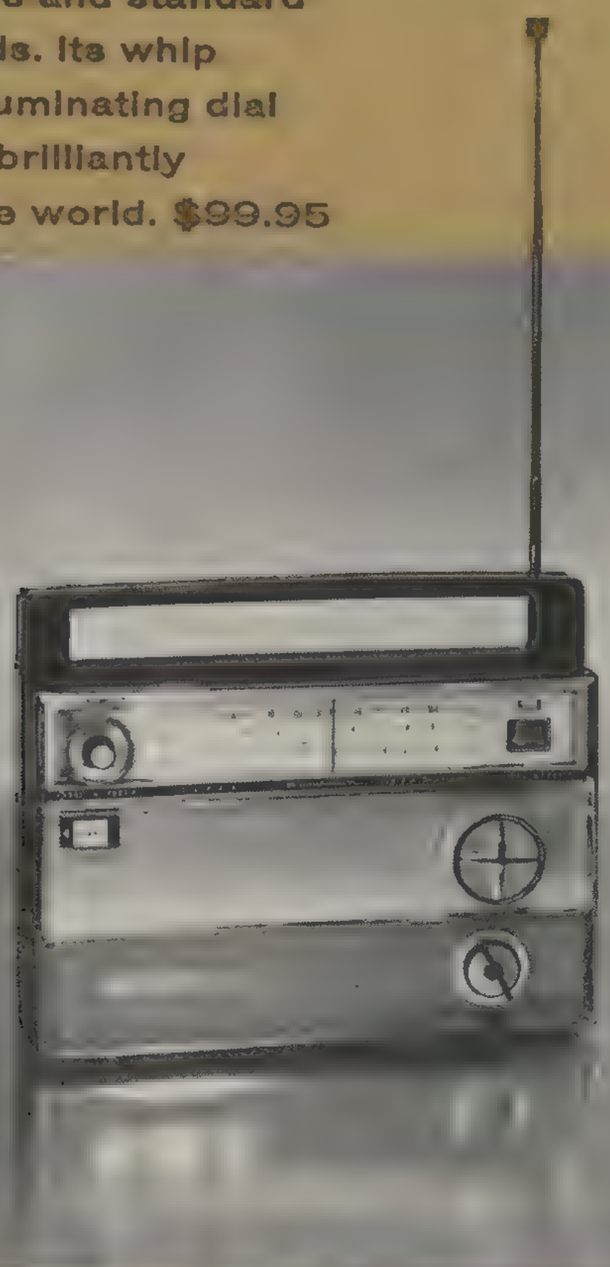
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with short-wave and standard broadcast bands. Its whip antenna and illuminating dial let you tune in brilliantly anywhere in the world. $99.95



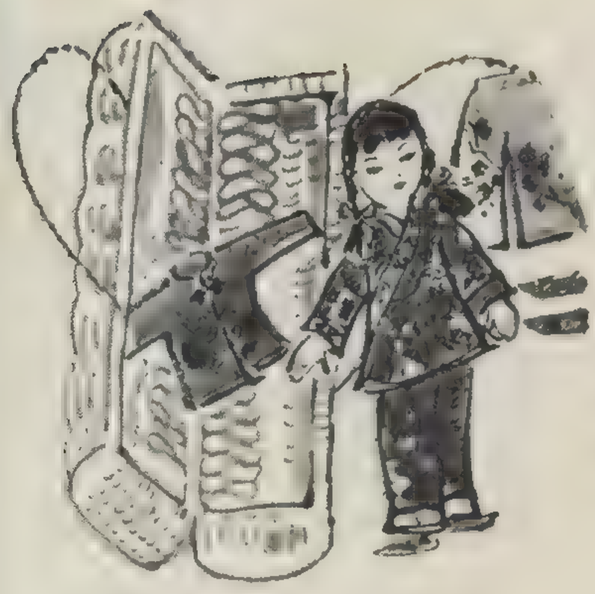


Jet to Hong Kong

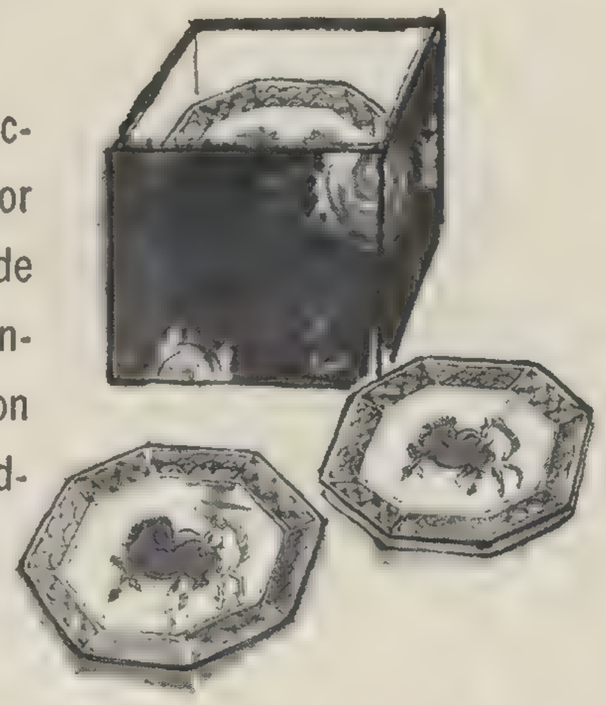
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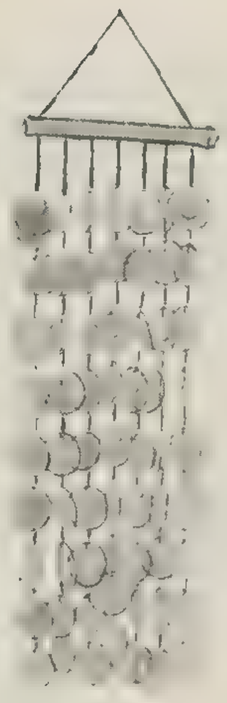
far east meets west at Neiman-Marcus



Hong Kong baby in a basket. Ready for travel, a pretty Chinese rag doll pajamaed in damask. She packs an extra set of clothes—as well as herself—in a reed basket. $6.95



Noble steeds of the East prancing on porcelain ash trays or coasters—designed and made in Japan especially for Neiman-Marcus. In gold and sienna on white. A set of six in a handsome rice papered box, $15.



Windchimes in the willows. These windchimes of Capiz shell stir with the slightest breeze. Translucent discs sound forth in tones of mystery and music. Imported from Japan. $7.95



Fashion spice from Thailand. Siamese silk plaid tunic . . . in an exotic mélange of pink, oranges and shoot greens or in turquoise and blue. Buttoned and banded to match trousers —both fully lined.

Top $35; Trousers $35

Mail orders to Dallas add seventy cents for postage.



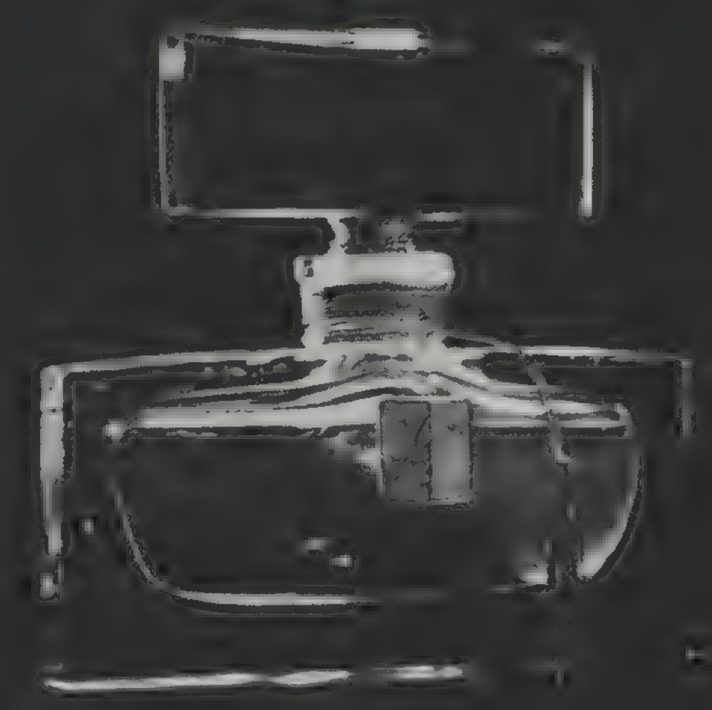
GOURMET DELIGHTS

HONG KONG

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Ai—heady perfume
that means magnificent love
in the language of the far east



The world's most expensive perfume
comes to you in a wonderful rock crystal flacon,
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with a gleaming golden cord

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News from the Far East...

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far-reaching radio with bass/treble control, ear-phone for private listening and auxiliary antenna. All in a handsome leather case, $39.95



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designs in the manner
of Siam.
Rich textured silk
shift in levels of
Siamese pink,
jade and fuchsia;
tangerine, hibiscus and bamboo;
Siamese pink, sky blue
and royal.
Side-buttoned,
self-sashed, silk-lined.
Sizes 8 to 16.
By Clifton Stephenson. $80.





SCENIC PARADISE

HONG KONG

THE ORIENT IS

British Crown Colony

far east meets west at Neiman-Marcus

Sahib and Memsahib
at home with Taj



Black India raw silk slippers,
hand embroidered in gold thread.
Golden soles and piping.

ABDUL (for him) $22
ABDULLAH (for her) $20
PRODUCTS OF INDIA

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ON A GREAT P&O- ORIENT LINER—

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P&O-Orient liners are the largest and fastest sailing to Japan, Hong Kong, Manila and around the world. All are timed to arrive in the Orient *in season* when exciting events are under way. And *you* get there tanned and fit after a glorious holiday at sea. Days of lazing in the sun. Snoozing. Reading. Swimming. Moonlit nights of dancing, concerts, sparkling parties. And friendly British service to spoil you. Your fare? From just $22 a day!





JOSEPH
MAGNIN
california nevada

HABIT-FORMING . . . the essentially simple, pure lines of a low-riding jacket, and a matching sleeveless overblouse with a black crepe yoke. by mademoiselle ricci, this three-piece suit is camel-colored basket-weave wool, sizes 8 to 16, 160.00, all jm designers' rooms.



The elegant knit sheath, yoked at the back. About $60. Slightly higher west of the Rockies. Bergdorf Goodman, Neiman Marcus, Bullock's.

Kimberly

Socialites

a red cross shoe



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This is the look, the shape, the feeling of today . . . with emphasis on very little weight, stacked little heels. These have a most timely talent for walking wonderfully. Cushioned soft and supple. In the collectors' colors of antiqued red or brown, or in basic black calfskin. Ask for "Ivy League". Socialites are priced from 12.99 to 14.99.

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ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



We got the blues in Paris.



Nobody understands better than the French just how intriguing the blues can be. This season Frenchwomen are wearing blue like a romantic pledge. We couldn't resist; we brought back every blue in sight.

Here are the Paris blues: a deep, sapphire blue drenched with moonlight; a blue-green so flattering Cleopatra would have swum the Nile to wear it; a blue and white print so exquisite Meissen would dim beside it; and a fairyland, lingerie blue prettier than any color you've worn next to your skin.

All of these blues are in Warner's Uncovered Lycra, a special blend of nylon and DuPont's Lycra® spandex, for Warner's girdles and bras. The same blues are in Laros slips and half-slips. Mix them as you like. They're all from the same family.

Left to right: the Delilah™ pantie in Sapphire Blue, 8.95; matching #2160 bra, 5.00; the blue and white print pantie girdle, 11.95; matching print bra, 5.95; the nylon tricot and lace Petti-slip #5215 in Nile Blue, 4.00; matching Rise & Shine® bra, 5.00; the nylon tricot Compli-Fit® slip #4015 in Something Blue, 6.00. See all the new radiant colors and prints by **Warner's® and Laros®**



WONDERFUL, WONDERFUL

Lady Manhattan®

So enchanting to come home to, so luxurious to be... the lady in the Lady Manhattan® poppy motif silk shirt and slim, silk contour pants. The gaily printed overshirt, with three-quarter sleeves, is made of 100% silk broadcloth, about $15. The elegant, 100% silk linen-textured pants are tapered and fully lined. About $18. Both in sizes 10 to 18 in peacock and other fashion colors. Both slightly higher in the West. Lady Manhattan, 1407 Broadway, New York 18, New York. A division of The Manhattan Shirt Company.

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The newsiest and most dramatic fur look of the Season expressed by pure genius in EMBA® TOURMALINE® natural pale beige mink touched with EMBA® AUTUMN HAZE® natural brown mink for plus importance. In Canada at HOLT, RENFREW & CO., LTD.

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Costume, Janice Wells—Paris.

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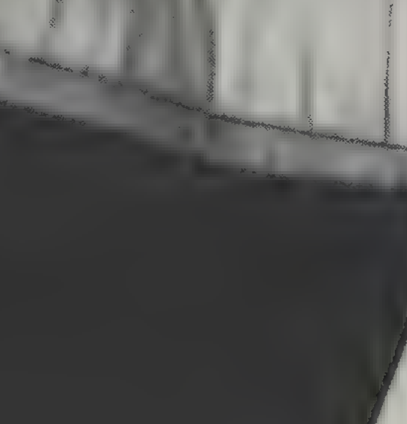
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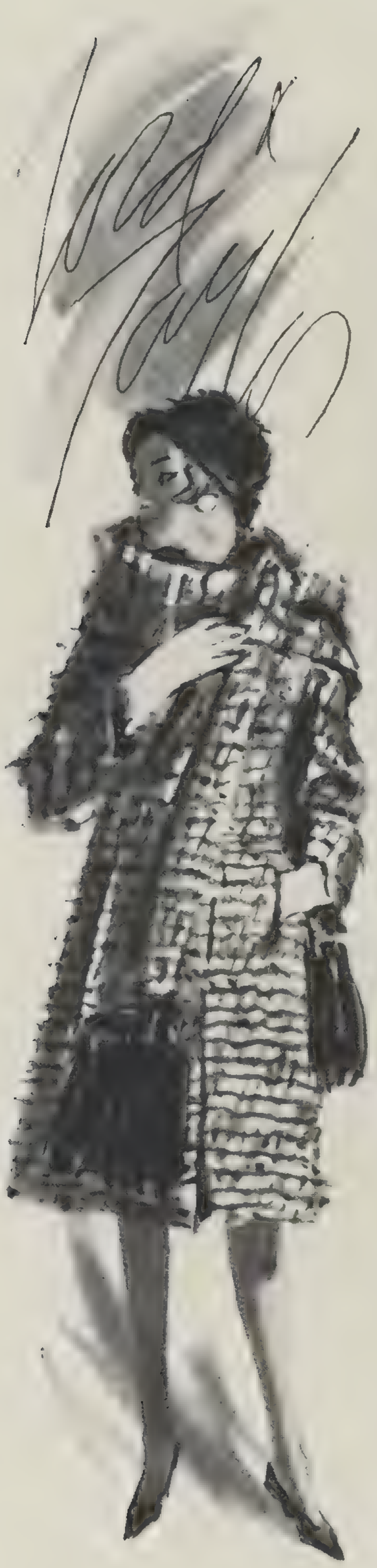
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FROM LISBON INTO THE PAST

BY WILLIAM SANSOM

The roads away inland from Lisbon lead into the past, into a hot Ackermann print of cork trees and castles, disturbed by no other modern intrusion than the metalled surface of the highway itself. It is hotter, more earthen country than the rocky wind-and-wave-freshened Atlantic coast; and it is older by far than one's probable first impact of Portuguese territory—the bright new road from the airport into Lisbon, a Bournemouthy stretch of concrete and tar too neatly planted with oleanders and cosily, carefully cosseted with new red roofs; no, the roads in to such as Évora or Óbidos dream back into an Arcady three or more centuries old.

Évora lies three hours away due east of Lisbon, first over the wide salt marshes of the Tagus basin, and then through the vast cork plantations of the Alentejo. That first flat salty plain offers a monumental goodbye to the twentieth century in the isolated giant ribs of a great new steel bridge—after which there is nothing new, only the reeds and the black bulls of this breeding ground called Ribatejo, and the occasional cowboy (*campino*) on horseback dressed like a pan-southern peasant extra in any old opera—white stockings, breeches, short coat, and green stocking cap. He, a lonely figure bearing his lance against the sun and the wide flatlands, will offer the last traditional costume designedly retained from the past, as the bridge offers the last steel of modernity. Thereafter, the past ungarnished.

Soon the cork trees begin. Thousand upon thousand, planted separately in the red earth, each one contorted like a miniature oak in a child's fairy-tale book. A red landscape ominous with fat, dark wriggles. The cork cutters strip the bark off each tree in parts every nine years. The bole unbarked blushes a pale pink-brown—and is as fat as a carcass, so that these tormented trunks and branches look fleshy, like the bodies of naked redskins hung on hooks; or, when slimmer, like the thighs of inverted can-can dancers involved in endless *grand écart* into the wide flat Portuguese distance. Dizzying, grotesque, the red earth and the blue sky, the straight, straight road and the calligraphy of contorted trees: so that when a town rises mirage-like somewhere on the plain—Vendas Novas, Montemor-o-Novo—it provides, with its shimmering castellations, the same focal relief as the turrets and bridgework of a battleship rising above the bend of an empty horizon in mid-ocean.

And every so often you are briefly reminded by some passing detail that you are in Portugal. Passing a fountainhead or shrine backed by the usually yellow and blue tiles called *azulejos:* or a woman carrying this or that, and much of it, on her head: or a man with a tall, wide black hat that could never be Spanish.

Until beautiful Évora, the white town, rises to receive you with its blanched streets that announce the Arab south; though the true south, the Algarve coast, is still one hundred miles away down the map.

Évora is an exquisite; a large and elegant town of mixed earlier centuries, whose white streets flecked with grey and golden stone all manage to match each other, making a recognizable whole on their diffuse errands from the satisfying oblong main square. Thus, up and down and around, the best of recipes—irregularity within a regular formality. Elsewhere north the houses have been prettily washed in pink and green and blue or faced with patterned tiles; here, all white, yet relieved with a marvellous painted grey-blue dado at cobble level, and with every window and balcony rail painted dark green and dressed often with silvery paint. Here in this silver-touched green paint one feels again that odd Portuguese breath of another country—in fact, of provincial Ireland, where railings or house doors are thus so often painted; just as a whiff of Holland suspires around the orange-red roofs and tiles and barges of Lisbon, or Kaiserly German spiked helmets peer from sentry boxes, or Italian sings from the language when you expect a Spanish sobriety.

White arches straddle streets like pieces of aqueduct, chunks of real aqueduct confuse this impression, long and solid arcades fend off the sun and beautiful open triangles and squares invite it. Black-clothed citizens pimple like occasional bluebottles all this slow hot lazy whiteness, in the hot intense cleanliness.

Mediaeval walls surround, and architectural treasure abounds—the pepper-potted and embattlemented church of S. Brás, the bone-mad charnel chapel of granite S. Francisco, the Graça church's suddenly baroque richness of globes and flames and immense stone figures frozen in the heat. And the large library, the Cathedral of many periods, the hideously heavy Manueline door of the Misericordia, the graceful Gothic balcony in the street outside—wonder compounds, and there is a fine Roman temple, and the guide book.

No other town in Portugal but Évora is so elegant; and no other townlet is so completely walled and embattlemented as Óbidos, three hours north of Lisbon. The approach thither is a a very different matter from the cork forests of the Alentejo. The landscape is gently hilled and sometimes wooded and rough-patched with fields of maize; here is the true hot Ackermann print, pink hunting coats replaced by the apricot tiles of weathered houses. On the way, such pauses as Mafra and Torres Vedras, the latter the mark of Wellington's well-worn lines, and the former notable for the immense baroque monastery-palace built by João V with the riches brought back from his newly developed Brazils, a building almost as big as the Escorial, but now valued mostly for its lovely rococo library.

Óbidos looks like one castle on a hill. Its walls are complete, toothed with battlements and studded with towers. This is no half-measure, no nearly mediaeval place with bits of wall and bits of castle: no, this, you feel, is the real thing. It is not. It is largely restored. Yet, within this whole town of hundreds of houses, only one or two are at all new: and, however many of the battlements are replacements, the weather has restored age to the restorations. It feels exactly right. It is sound asleep. The *pousada* or state-owned inn is housed in the castle, with happily only a few rooms; so that only a handful of visitors appear, like lonely modern figures in a Cocteau drama among the sun-bitten old streets.

Nothing happens in Óbidos, except the growth of the alternately red and yellow flowered bush called the Spanish Bush:

(Continued on page 97)



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For stores nearest you see Page 30.



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the first nightgown
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...in solid silver...eternal as a remembered melody
The gentle serenity of an Italian love song...captured in sterling by Towle...gives this melodic, unbroken design a *timeless* beauty. Legato is solid silver, created at Newburyport, Massachusetts by the proudest silversmiths in America – with craft traditions since 1690.

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Lighthearted scent wafted on the evening breezes—L'Air du Temps by Nina Ricci. Available at the finest stores in America.



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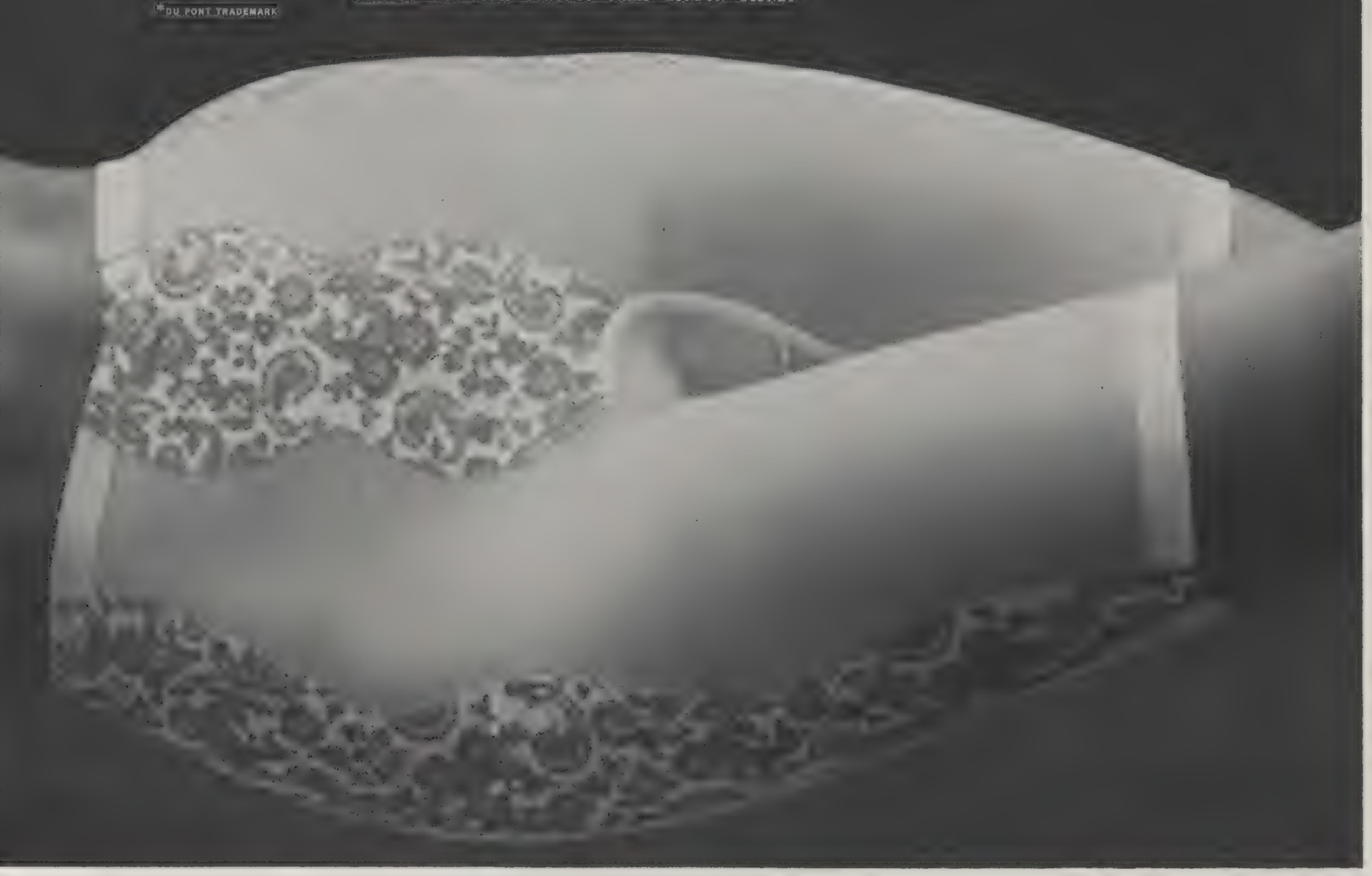
Luxury trimming . . . luxury slimming. Both yours in this new Formfit Long-Leg Skippies. Lycra spandex molds superbly with a firm light touch you barely feel. Delicate paisley panels of nylon sheer over tricot. Soft neutral toffee-toned print over exquisite pastels: White, Ariel Blue, Petal Pink, Honey Mist and Sparkling Champagne.

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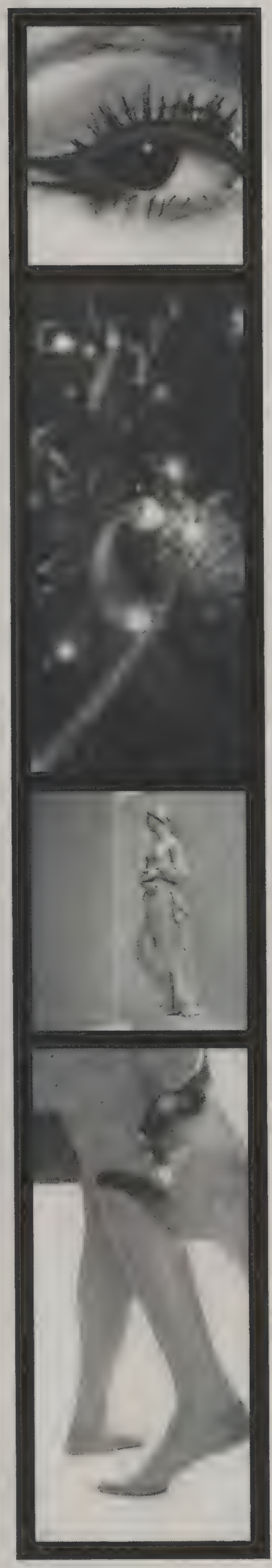


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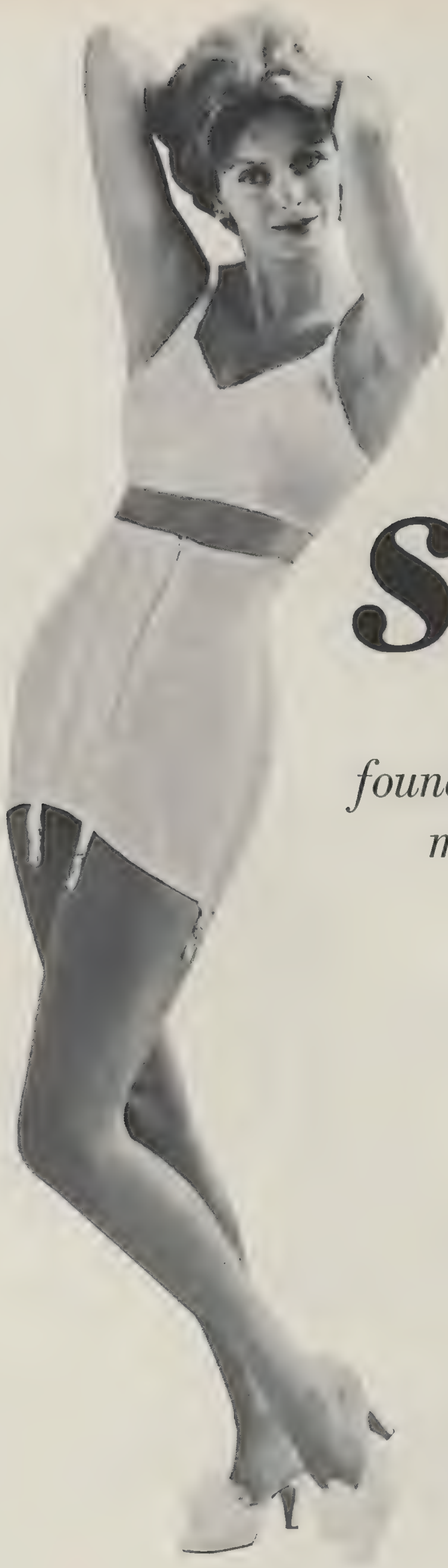
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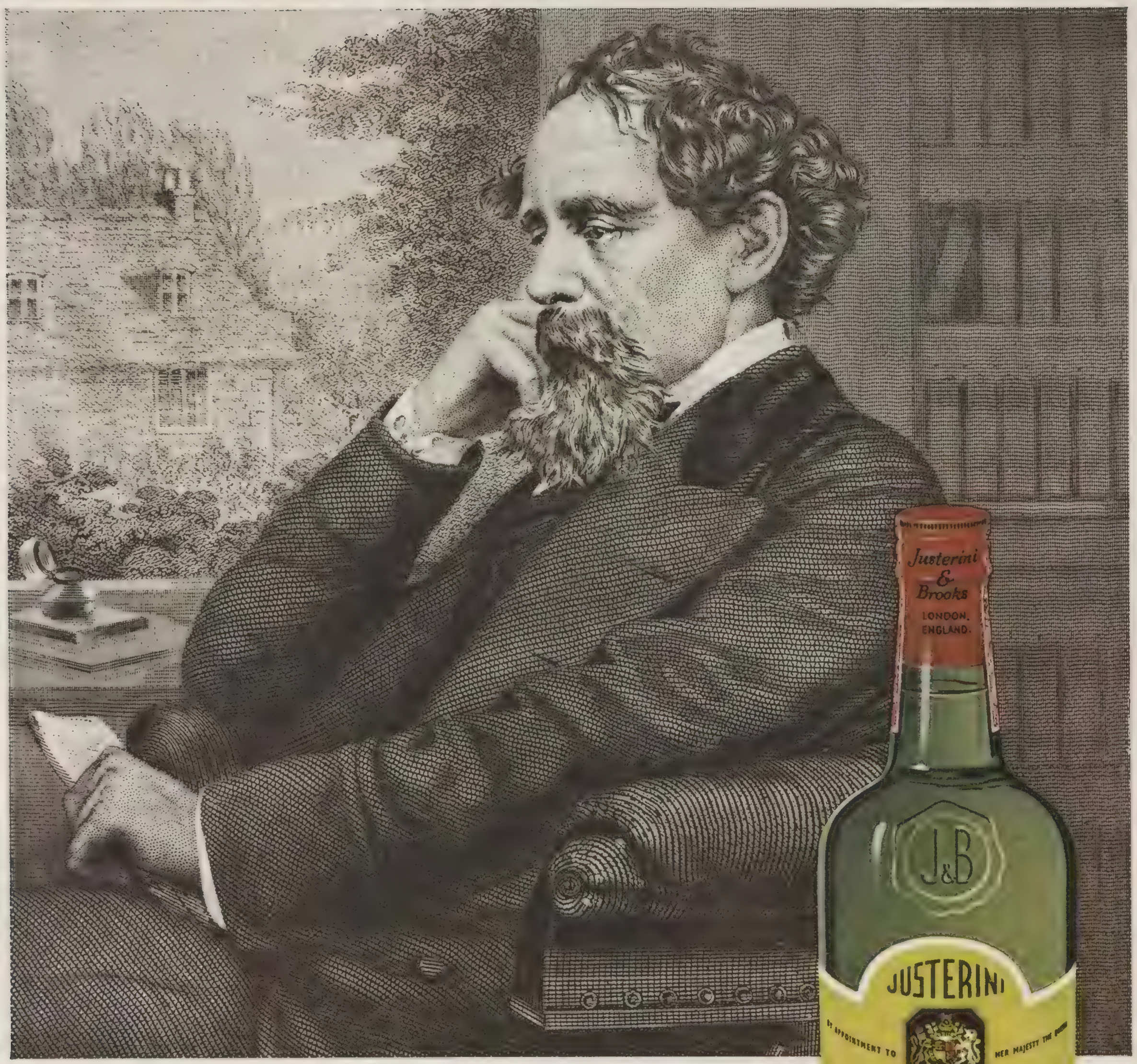
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the most opulent new make-up in the realm

Elizabeth Arden

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FROM LISBON

(Continued from page 66)

and the manufacture of such things as wool rugs and Peruvian-looking pots with faces on them. To sit in the Café December the First at Óbidos, where even a clock's tick has never hurried the silence, in the company of two or three tired flies and a doorway full of bright sunshine—this is indeed a tranquillizer. After a time a passing chicken may enter, place its head to one side, decide undecidedly not to buy a drink, and depart. Nothing more. It must have been busier when the seventeenth-century lady-painter Josefa maintained her gifted school here: but now, a well-earned rest: a dry, dry bath in battlements, beauty, and boredom.

Near enough to Óbidos lies the famous fishing village of Nazaré, now enriched with a cheap new concrete frontage, but still buzzing with real down-to-sea fisher life: if you can consider real this odd enclave of stranded Phoenicians, dressed in coloured checks and big black caps, and launching into the tall Atlantic breakers their crescent-prowed craft wary with painted eyes. Nazaré has become a touring resort, popularized: nevertheless, you won't find it anywhere else.

Nor, much nearer to Lisbon, will you find Sintra anywhere else: and though this true Xanadu, leafy peakland of palaces, also attracts its heavy midday load of visitors, they soon go. For there is nothing to *do* there, no swimming, no high life: though once, and quite as latterly as at the turn of this century, its name was well known in playground circles as that of Cannes today. That was when people did not need to be distracted from the beauties of the place they were in. For this is simply a sudden hump of hills rising from the plain half-an-hour from the capital, a beautiful wooded place to walk in, with tree-high ferns and wonderful views of the flatlands lying around, and a palace or a palatial villa on each eminence.

Your palace will be the Seteais Palace, a most elegant rococo mansion turned into a hotel, certainly the most beautifully situated and best-furnished hotel I have ever met with. Its name means Seven Sighs: in Lisbon they call it Eight Sighs—the last being for the bill: yet that bill, for what you receive, is less than half what it would be in more central Europe.

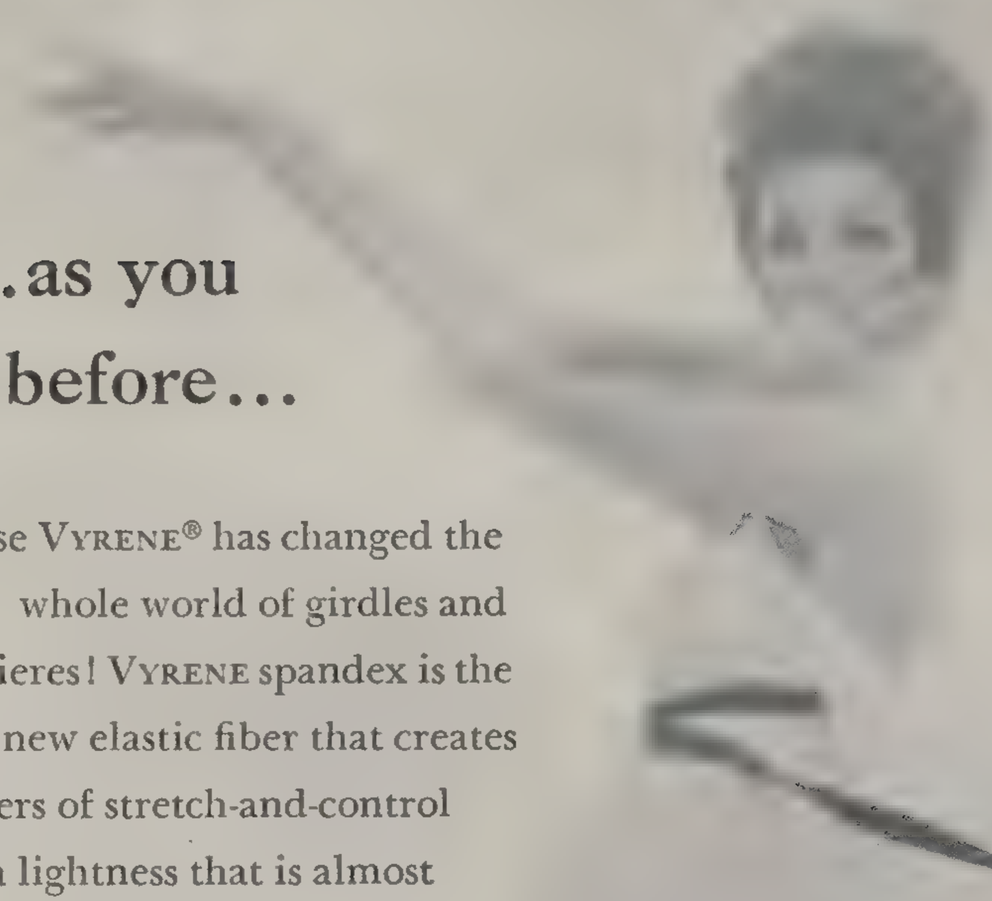
Lisbon is lucky to have its Sintra so near: and is twice blessed by another fantastic mountain-crop to its near south, an hour away, the Arrábida, rising abruptly above the wandering sandflats of the Sado estuary. A little port-and-beach, Portinho da Arrábida, lies below: as does the big sardine fishery of Setúbal, where this charming little fish arrives a thousandfold to provide a poor man's caviare—freshly fried over charcoal—as good for an *escudo* as the real rouble-rich stuff.

In such a way—and with the wine at what feels like the cost of an English metropolitan water rate, and with all the visually free great areas of flamboyant architecture—life can be very cheap for the visitor, cheaper even than rural Spain. I have spoken here only of two or three destinations outside Lisbon, but there are many others, all as slow, all with their particular charm.

To every main attraction—like the coast at Peniche, or Vila Viçosa nearer Spain, or Elvas where the plums come from—must be added that further richness of detail emphasizing the fact that you are in Portugal and only in Portugal and that Portugal is extraordinary. The epauletted busts of moustached dignitaries sprouting between broken pediments; the amazing sea-fogs that mist the littoral into a Hebridean dream hotted with palms; the pagoda tilt to pink-tiled roofs everywhere; and always the bright tiles called *azulejos*, and always that suave use of a whitewashed façade set within a firm charcoal line of grey stone, hallmark of a Portuguese church or manor.

And, of course, the rope-motif Gothic architecture called Manueline. And, last but certainly not least, the always something else but a hat—a chest of drawers, a basket of fish, a bale of bicycle pumps, a few coloured gourds—on the next woman's head. It is a milliner's nightmare—or, one might avant-guardedly say, drawing board.

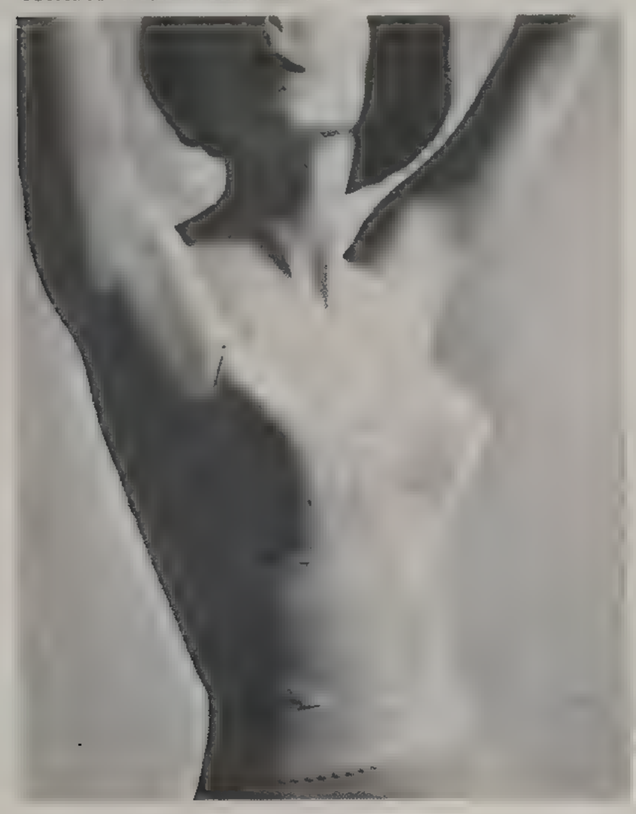
How to get there: From New York to Lisbon, flights every night on Pan American, TWA, and Swissair; flight time about six-and-a-half hours. Round trip: $900 first class, $486 economy. After October 1, off-season seventeen-day excursion fare: $350, economy class.



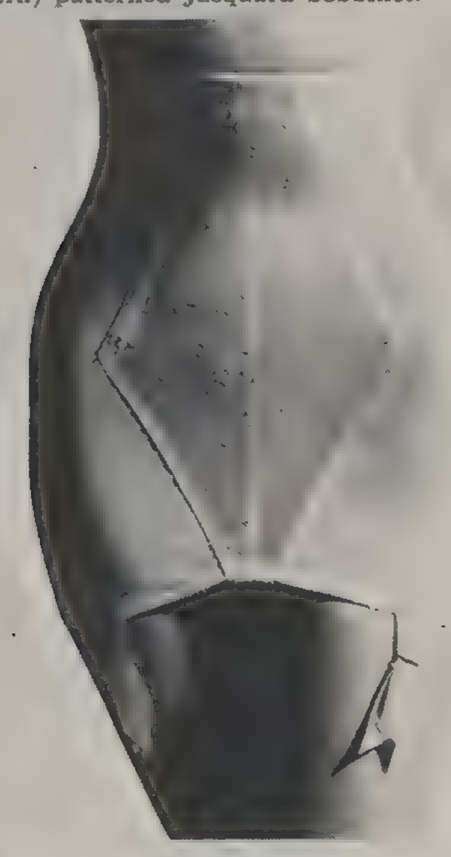
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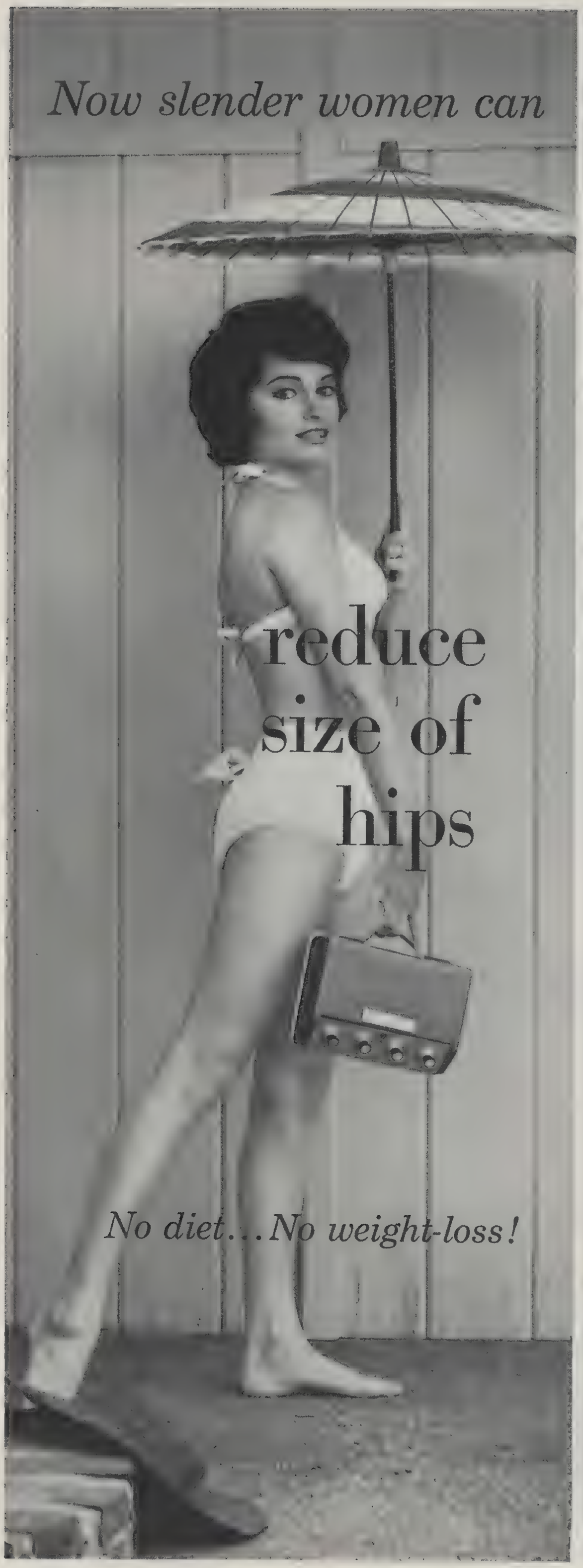
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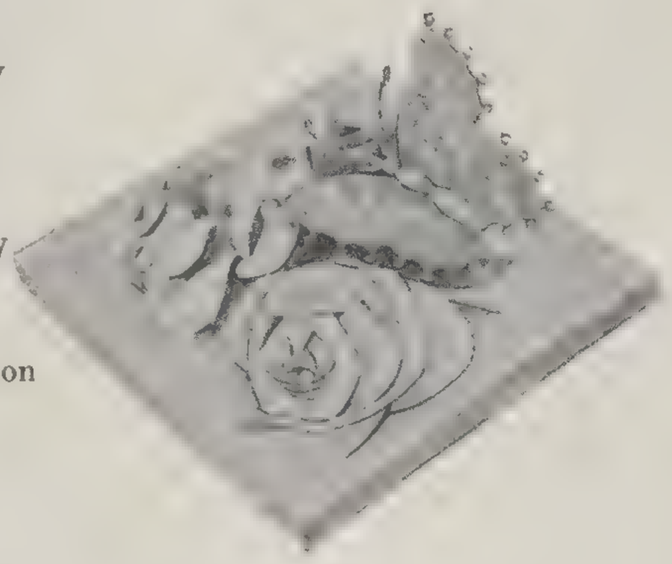
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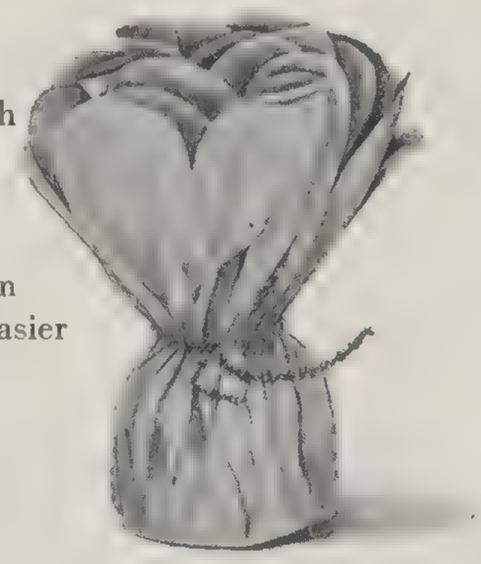


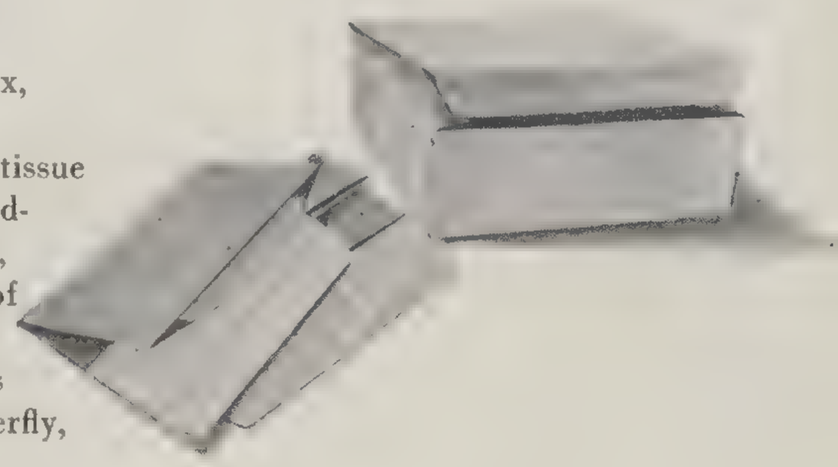


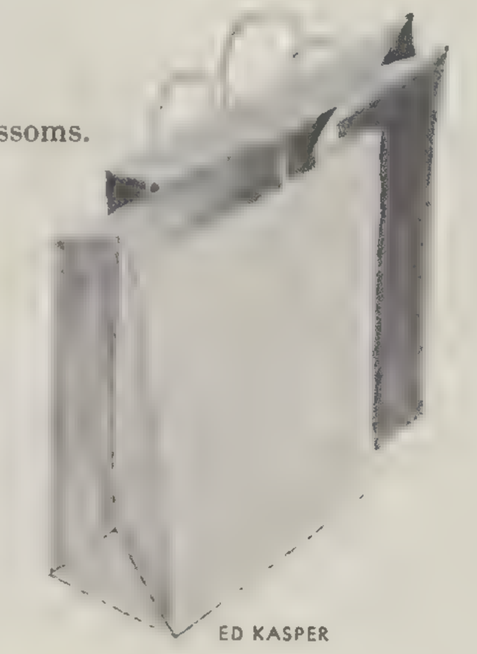
YEAR-ROUND WRAP-UP

In the life of every good woman should be the one good hide-away that delivers instant solutions to emergency wrap-up problems. When the good woman is summoned to rustle up a birthday present for a child she didn't know her child knew, or to produce on a Friday afternoon a dazzling offering for a weekend hostess, The Drawer will provide comfort if it's stocked with scissors, foil, pens, a Magic Marker, a powerful glue such as Sobo or Elmer's, a bit of pure fun like Tie-Tie's new liquid, Glamor Glitter. The Drawer will be all the more gratifying if it includes the Tie-Tie striped ribbons, which strip off to the width of one's choice, and Kaycrest ribbons that have the happy faculty of sticking when moistened—loops and bows the easier to arrive at thereby. The Drawer will certainly enclose Scotch Tape, a collection of boxes and bags, stickers, labels, embossed foil (Kaycrest puts it in a cutter box), and that marvellous commodity, tissue paper. Our friend can quickly make it clear that She Cares by producing some of the wraps shown here. The box, *Top right*, wrapped in lemon-yellow tissue paper, wears tangerine-and-corn-coloured tissue roses, hand-made with the help of an instruction sheet that accompanies East House's Custom Tissues. The butterfly, by East House, is from Fool's Gold, a rewarding packageful of fake gold ornaments. *Second from top*, a thought for a bottle of perfume: a swirl of Custom Tissue, four shades of mauve, scalloped to resemble blossoms. *Third from top*, a sample of East House's Color Box, which comes in stunning colours, several sizes, and flat for pleasant storage. *Bottom of page*, for odd-sized payloads and other fractious do-uppables, East House's Color Totes, glacéed shopping bags, shown here in a smouldering pink and a buttery yellow.











To hold bon-bons for a fête at which the guests are small-sized, or to wrap a present when you want the wrapping glamourous *and* chic, Color Bags, made of glazed paper in electrifying colours. The one sketched *top*, a fiery fuchsia, has springing from it great pink and fuchsia flowers, grown in nothing flat by anyone who can read the quite readable directions that accompany the Custom Tissues. Here the bag is cinched with two other wrapping easers that, once acquired, will prove nearly indispensable, Tag & Twist: the twists are coloured ties that don't need tying—they twist together; write on the tag, the name turns up gold.

Second from top, the Color Bag is shown closed, spacelessly awaiting call to duty, and open, ready to work; its work, incidentally, could well include travelling with the present, for instance slippers. A roll of different coloured glazed paper sheets—yellows and apricots, and sultry greens, *centre*, could be useful around the year. There's nothing Christmasy about them, but nobody said that they're anything but smashing under a Christmas tree, too. To revert to tissue paper, one of its charms is the way it takes to a fast pleating job. The glazed blue Color Box, *second from bottom*, is enswathed with two rows of pleated tissue, lime green and violet. Over all strides a Fool's Gold lion. All of the foregoing assistants to package décor are the invention of East House and may be found at Lord & Taylor, Neiman-Marcus, Bullock's, Pasadena.

Finally, a present to be wrapped up for a present-wrapper: the leather cylinder, *bottom*. It encloses a huge spool of slender but stalwart twine that emerges, as called for, from a hole in the top and gets snipped off, as called for, by the scissors sheathed in its side. This by Laura Lee Linder, in red or green, at Henri Bendel.



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■ Just a few of our famous slender users: Art Linkletter, Doris Day, Eleanor Powell, Bobby Darin, Jolie Gabor, Lisa Ferraday, Patrice Munsel, Hildegarde, Lola Albright, Helen Grayco and Helen O'Connell.

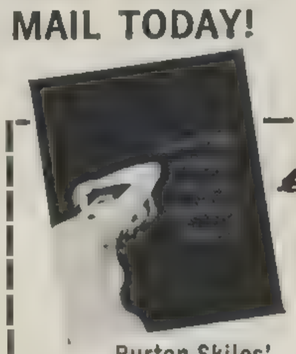
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LOVE LETTER TO MÁLAGA

There is a new flush of interest in Spain's Costa del Sol (the Mediterranean Coast which stretches from Gibraltar to Málaga, almost touches Africa at the tip of Morocco). All sorts of interesting and knowledgeable and worldly people are buying land there on which to build, or are converting old Spanish houses or are spending part of the year at Marbella or Torremolinos or in the Guadalmina Golf Club, or, more quietly, in houses between these resort-y spots. If you are bound for any of these places, you more than probably will go to or through Málaga—a charming port city that has delights of its own to offer. The Phoenicians founded it; then came the Carthaginians, the Romans, the Visigoths and finally the Moors who held it for more than seven centuries, until the fifteenth century. And there are traces of all these peoples in and about the city, especially the Moors.

Besides being a take-off spot for the Costa del Sol's towns, villages, and clubs, Málaga is also a very desirable base from which to drive about and see the mountain villages, and particularly to drive over the mountains to Granada, to visit the Alhambra and the famous, beautiful Generalife Gardens. This is a two-day jaunt; the overnight stay in the Alhambra Palace Hotel is delightful, but there are other less well-known and modern small hotels about the town.

But before driving down the Costa del Sol or over the mountains to Granada, consider staying for a few days in Málaga itself. It is an important seaport on the Mediterranean, a city of about 300,000, two hours' flight (via Iberian Airlines) from Madrid. But it has not a city feel, nor bustle. If you go in the spring—say, April—you will arrive in a delicate, airy season, warm enough to wear a linen suit in midday, cool enough for a light wrap at night. Among the simpler pleasures, perhaps you will drive around the city in a carriage with a belled horse, a smiling *cochero* sitting on the high seat of the red leather-lined carriage. Or walk down the Alamedas, the tree-lined avenues bordered with palms and sycamores and faced on each side with strips of formal gardens flowering in shrub and rosebush; sit on a bench just off the Alamedas and just inside the sea wall, sniffing Málaga sea air, looking at the tidy, clean harbour, one of the best in Spain.

Have a drink at the Café La Alegria at half past eight or nine, just as the city begins to hum—watch the Malagueños in their evening *paseos* through the roads and sidewalks, careless of automobiles. (Shoeshine boys and men are ubiquitous and insistent, particularly as you



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sit, sipping, in front of cafés. They like to take your shoes off to polish them!) Later, dine in the restaurant side of the Café La Alegria, perhaps on lobster—enormous lobsters boiled and served in slices like beef, with wonderful green mayonnaise. The waiters are handsome and worldly, the food is first class, although the appearance of the restaurant itself might not lead you to believe so. Always there are many Spanish, English, and Americans dining there. You need not save any of your appetite for desserts (Spanish desserts are not a specialty), but the vegetables are incomparable. Try the baby artichokes—you might make a luncheon of them.

Walk in the streets late at night, as the Malagueños do, sometimes with small, beautifully dressed children, plus a babe-in-arms—the arms of the uniformed, correct nursemaid as part of the family *paseo* group. Find the Calle Nueva, near the Alegria—a small street paved with marble; no automobiles, no sidewalks, only charming little shops facing each other across the pale-pink marble blocks of the pavement. We saw there, one night, an elegant tiny old man, very, very old, with a thin, beautiful, bony face, wearing an enormously wide cummerbund bound under the coat of his brown tweed suit—very chic. Further down the Calle Nueva we saw, strolling along at her ease at about midnight, a tiny very old lady who seemed to be dressed entirely in a huge black shawl which was worn over her head and reached to her feet, making a touchingly beautiful design out of her small, gently moving figure.

One late afternoon, drive, either in a carriage or in a car, through the Paseo de Limonar, to see its romantically beautiful, pale plaster houses, very turn-of-the-century, with iron lace-work balconies, palms and lime trees in the gardens, and trees bending over your carriage like a green leafy tunnel. If you are in a car, continue the drive to the 14th century Gibralfaro Citadel, now turned restaurant-hostel, at the top of a small mountain, looking over the city to the sea.

If you are staying at the Miramar—a great barn of a hotel, set in gardens on the sea, somewhat like an underpopulated English country house of another generation—and if you have a room on the seaside, you will wake to the most delicious, refreshing air, and to the songs of birds in the garden trees outside. The bedrooms are enormous, the bathrooms adequate but not luxurious, and the beds excellent. Breakfast on sliced oranges and brioche—not French brioche, but a sterner Spanish version. The coffee is European coffee—that is to say, not the sort to which most American palates are accustomed. If you wish to indulge in the Americanism of your own instant coffee, with hot water on your breakfast tray, you can find Nescafé in almost any *bodéga* grocery store or delicatessen in the city.

The bull ring at Málaga is one of the famous ones, and is enormous; and even if there is no *corrida* while you are there, it is worth while to be escorted through the empty bull ring; to see the chapel and the little hospital immaculate and ready for business, may give you a slight *frisson*.

From the Miramar, walk or drive to the 16th century Cathedral. As we left the Cathedral an old gentleman heard us ask a direction of our *cochero* as we dismissed him; he discreetly approached the *cochero*, asked him where we wanted to go, and appointed himself our unofficial guide, walking with us almost all the way to the Museum. He, among other Spanish citizens, seemed to regard us as guests of the country.

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Kiss

"A kiss," quoth one Dr. Henry Gibbons, "is the anatomical juxtaposition of two orbicular muscles in a state of contraction."

"A kiss, this season," says Dorothy Gray, "is Dazzling Red — or nothing!"

Dazzling Reds are new lipstick colors created for the woman who has set the world on fire: The New American Beauty. These dynamic dazzlers are "Coral Flame," a come-closer red with a flicker of golden light and "Firelight Red," brilliant, torchy, with a wicked whisper of blue.

Dazzling Reds, Dr. Gibbons, make the kiss as simple and direct as spontaneous combustion. And putting them on is almost as quick and easy. For Dorothy Gray has created a new lipstick called Fashion Slim.

Fashion Slim Lipstick is manna for those of us who are not blessed with the time or patience to master a lipstick brush. Because it's longer and slimmer, yet rigid, it outlines and defines even better than a lipstick brush!

Dazzling Reds go all the way to the fingertips . . . available, too, in new Dorothy Gray Fashion Finish Nail Enamel, a protective formula to counteract breaking.

More manna: New Nail Enamel Remover Pads...created by Dorothy Gray to take fuss and muss out of enamel changes, take away the need for cotton and liquids. 12 pads are each sealed in a foil wrap ideal for traveling. And one is all you need for instant removal. Another first, from the maker of today's most complete line of beauty products—

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AUTUMN RED, AUTUMN PINK

For autumn, a season likely to be grey: a peignoir and three nightgowns, definitely bright; all without décolletage, with sleeves; in fabrics that wash as easily as stockings. *Right:* Peignoir, and a nightgown shaped like a shift, both shocking pink, dress-length. By Virginia Wallace. Peignoir of fleece (Arnel and nylon), about $23; nightgown of nylon tricot, about $15. At Bonwit Teller; J. W. Robinson.





Above: Mid-calf length nightgown of deep pink nylon over a warm brushed nylon lining of the same colour. By Artemis of Chemstrand nylon. About $11. At Lord & Taylor; Marshall Field. *Right:* Ruby-red nightgown, smock-shaped, with full, buttoned sleeves. By Sans Souci of nylon tricot. About $8. At Best & Co.; D. H. Holmes.

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ED KASPER

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The dusting powder, called Ar-Ex, is hypo-allergenic, which means it doesn't irritate sensitive skins (actually soothes them), and is pleasantly mild for normal ones. It can be had scented or unscented—husbands will probably pilfer some of the un-. Box, about $1.50.

The third beauty helper is Elizabeth Arden's new Ardena Body Cream, a soft, lightly-scented white lotion (in a light plastic bottle), that sinks immediately into the skin, moisturizes and conditions it quickly and deliciously. Particularly nice after the bath. Eight ounces, about $3.

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V-10-62



SHOP HOUND
in Chicago

The other side of the Carl Sandburg coin is the one Shop Hound is fixed on, the joyful, seductive, unexpected side of Chicago, which still has air and sky and space to stretch its beautiful new architectural limbs, which has a Mediterranean appreciation of leisure in spite of its industrial heart. Particularly in October, Chicago's life is charmed. It is the perfectly right time and right place to shop for enjoyment.

The first pleasure might be a view of this modern odalisque of a city full length and whole, way out from the skyline, by car along the Outer Drive, starting at The Loop and turning in at Lincoln Park. Chicago's beauties are strung out, not bunched together, as those of lower New York's skyline.

In Chicago now is the largest transplant of art ever to leave a French museum, recently bedded down in the new Morton Wing of the Art Institute—the "Treasures of Versailles" exhibition. It flowers over more than two hundred years (from Louis XIV to Louis Philippe) of painting, sculpture, furniture, tapestries, carpets, and *objets d'art*, most of which have never been in the United States before. Marie Antoinette's furniture is in the collection, David's "Napoleon Crossing the Alps," Ingres' "Duc d'Orléans," Houdon's sculptures of Lafayette and Washington. To celebrate this enormous cultural loan (the paintings alone



ABOVE: THE ART INSTITUTE OF CHICAGO. BELOW: BEAUVAIS TAPESTRY FOLDING STOOL FROM TREASURES OF VERSAILLES EXHIBITION.



number over one hundred), the Institute has planned one of the most dazzling parties of the Chicago season—a dinner for over five hundred, set in a staged eighteenth-century garden, blue tables with garnet roses amid fountains and formally clipped trees. Under the French spell, too, the Institute's Goodman Theatre, a wood panelled, crystal chandeliered house in Grant Park, opens its children's program on October 13 with





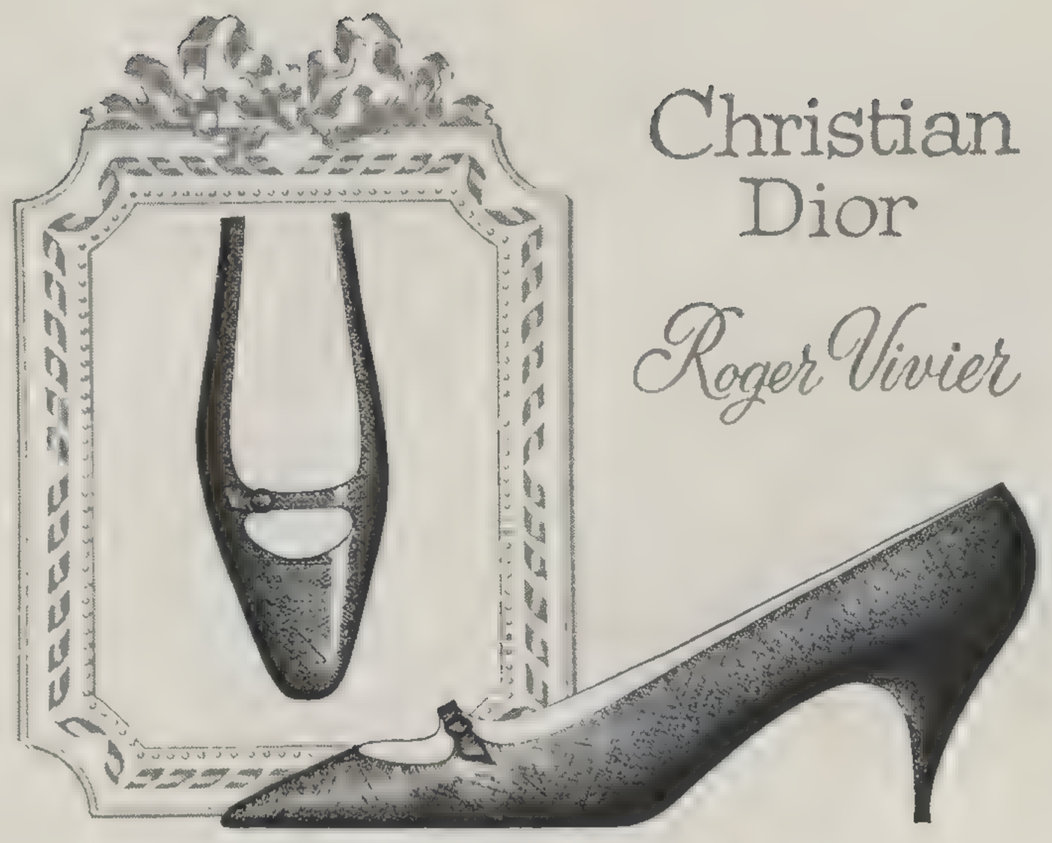


THE GLITTER OF MICHIGAN AVENUE BLACK STAR

Maurice Maeterlinck's *Blue Bird;* for grown-ups, Jean Anouilh's *Becket* on October 26. The permanent collection of the Institute houses much of the best of French impressionism and post-impressionism (Seurat's enormous "Grande Jatte," a particular thrill), as well as a considerable share of the great art of the world. On the first floor the order of the objects in the Oriental exhibition, palely lighted and handsomely spaced, is a masterwork in itself.

Building, giving life to new architecture, is one of Chicago's great excitements, and has been since Louis Sullivan helped found the First Chicago School of Architecture. (Among his landmarks, the old Chicago Stock Exchange.) Chicago's architects are voluble, stirred-up, energetic, dedicated, and have a passionate civic audience. Part of this is luck. The sites along Lake Michigan and the Chicago River are not over-crowded. There is space to set buildings apart. Now near completion on the River is one of the most dramatic, expansive apartment-cities ever built, architect Bertrand Goldberg's Marina City. Some tenants have already moved into the twin circular concrete towers that rise airily for sixty storeys. The city has its own boat dock for seven hundred small craft, an office building, stores, bowling alleys, restaurants, theatre, gym, and parking ramp.

The way to get the feel, the high spirit of all this architectural life, new and old, is through a series of walks or drives. If the day isn't wind-blown, walk—Chicago is a walking city—along the Lake Shore Drive, walled by steel and glass "high rises," Chicagoans' name for apartment houses, among them Mies van der Rohe's four famous glass houses, tall, black-violet in the late afternoon light. Behind the Drive and the modern wall of the Near North Side remains, still, but not for long, the old residential oasis of pale low limestone houses and opulent gingerbread Victorians on wide elm-lined streets. These are gradually being torn down to make room for more high rises, some, sadly, the



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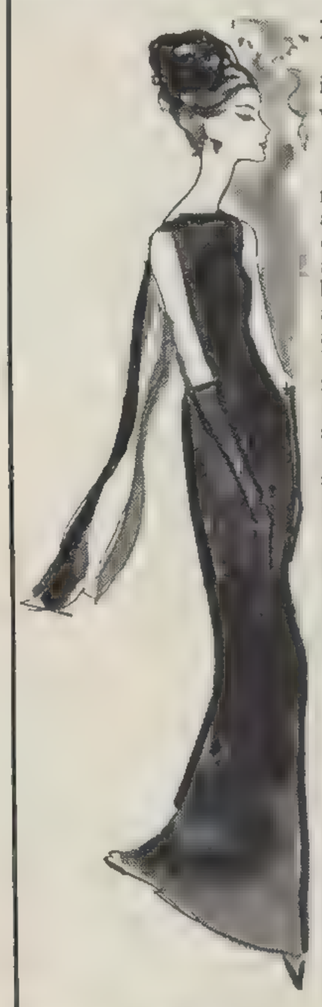
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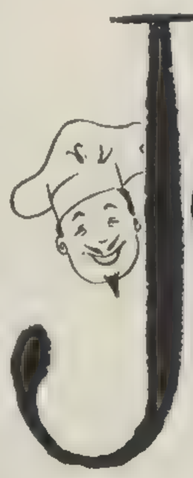


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Entre Nous is the name of the shop, and just between ourselves, it's the answer to the gap between finance and fancy in many a woman's pocketbook. Some of the most marvellous clothes you ever saw, worn just a WEE BIT, are sold at prices to gladden a woman's heart. All the great names are here—Dior, Fabiani, Trigere, Cassini—we could go on and on, but modesty forbids. (Do come and see for yourself.)

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a gift for HIM for Christmas, Birthdays, Fraternity.
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Choice of colors: Black, Blue, Maroon, Olive, Silver, Brown. Priced @ $10.00 complete. (No COD's). Add 4% Illinois sales Tax. P.P. prepaid. Gift Wrapped.
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SHOP HOUND
in Chicago

work of hacks and quick-money makers, but many of them attractive and serious structures.

Several blocks away, an enormous housing development has driven more and more antique dealers from Clark Street to new quarters on Wells Street. Once the street of antique and decorator shops that sold almost only to the trade, Wells is now the browsing spot for private antique buffs as well—whether they're after furniture or something as idiosyncratic as a Viennese carousel figure with the head of a French general and a centaur body. (This is by no means the only antique shopping area—some of the good places are on Michigan Avenue.)

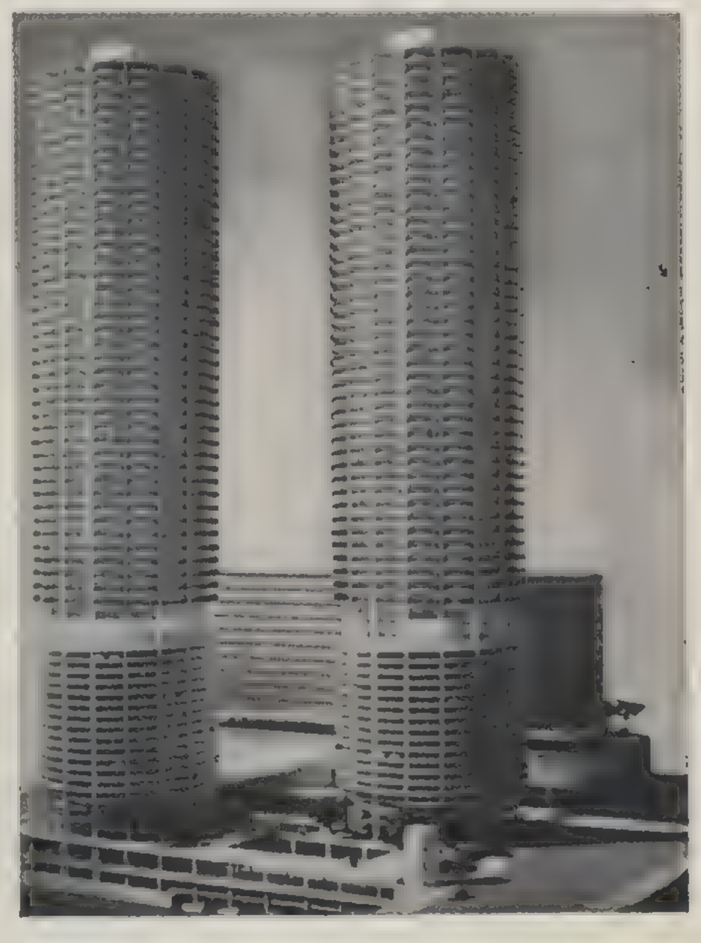
Wells Street and its raffish, jaunty environs have, too, the delights of off-beat small restaurants, which serve, without fuss, some of the best food in Chicago—Mexican, Italian, Greek, Chinese, New Orleans, and delicatessen.

Here, too, is Second City, the revue-en-cabaret, in its fifth improvisational year in Chicago, now with a sturdy branch in New York off Broadway. In 1957, Second City inherited most of its performers from the amazingly fertile Compass group, which set loose on national mores such wolfish wits as Mike Nichols, Elaine May, and, more recently, Barbara Harris, the extraordinary young comedienne chosen to star in Rodgers and Lerner's first collaborative musical.

On the South Side—building wildly, too—there is an architectural surprise, a small and charming collection of one storey apartments built in Roman or North African style around a quiet centre, an atrium or *riad*. On the outside they are faceless, anonymous but enclose a small, beautiful, private and modern world within. These apartments were designed with simplicity and restraint, characteristics that their flossy name, Atrium Homes, belies.

October 12 is a very special evening in Chicago—the opening of the season at the Lyric Opera, one of the most important in this country. More like a theatre than a grand opera house, it has no rococo plush boxes, but is a thirties-looking gala of gilt, glass, and marble. The first night performance is a première

MARINA APARTMENT CITY HEDRICK-BLESSING





of *Prince Igor*—as the Prince, Igor Gorin in his Chicago début; Boris Christoff in two bass rôles, Prince Galitsky and Kahn Kontchak. The ballet guest star is the superb Russian dancer, Rudolf Nureyev, who refused to return to the Soviet with the Kirov company from Paris in the spring of 1961. The rest of the month includes *La Bohème, Tosca, The Elixir of Love.*

For dinner before the opera or theatre, members and friends of members congregate at The Tavern Club. It has a particularly fine wine cellar and spectacular view of Chicago by night. Among the city's other by-invitation delights: The Arts Club for lunch, where there is no choice or menu, just one superb meal offered.

Clothes and gift shopping in Michigan Avenue's great department stores rivals that anywhere in the world, and its boutiques are spilling with chic. The hotel boutiques are no slouches, either.

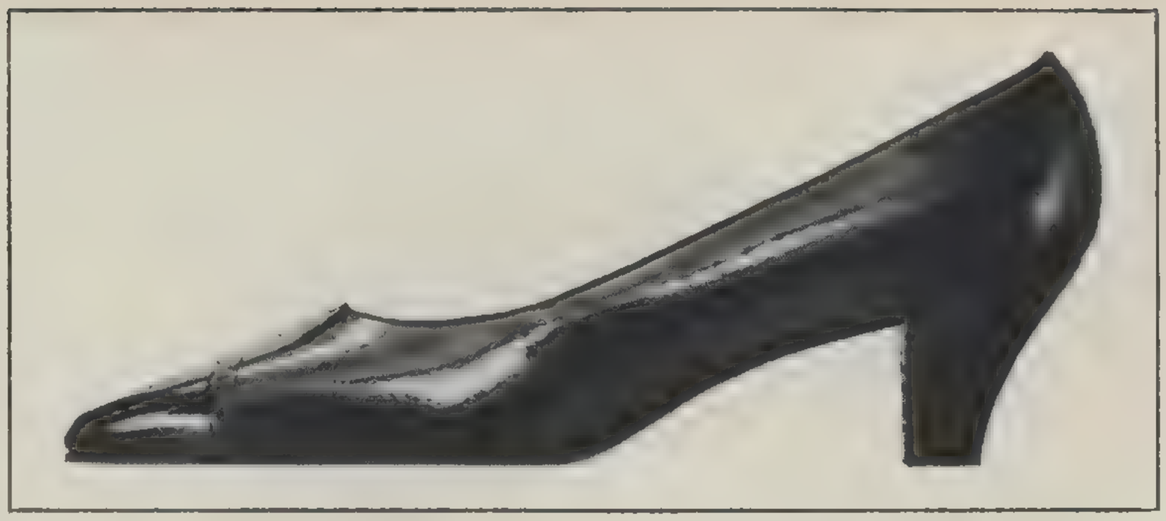
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1892 HOUSE SULLIVAN DESIGNED FOR HIS BROTHER

Nightclubbing in Chicago is more the fun of listening and looking than dancing, although there is some in the hotels, and the twist places, The Candy Stripe, The Rumpus Room, and The Scene, are less jaded than the ones in New York have become. Outstanding for looking and listening, besides the Second City, are The Happy Medium, The Playwrights, The Gate of Horn, all with fresh, sassy revues. The cool jazz is on the South Side—the Sutherland Hotel Lounge, Roberts Show Club, among the first rank. For top Dixieland, there's Jazz Ltd. Chicago's Playboy Club was the first on the gaudy cross-country string of bunny-key clubs, and is a curiosity, if only because it reveals how tame and unthirsty the bunnies are.

To these and more places, as well as films, lectures, museums, art galleries, sports, restaurants and everything going on in Chicago, the magazine-guide *Perspective* is a visitor's right hand. It includes a daily calendar of events, in addition to articles and book excerpts worth reading. *Perspective* is an off-shoot of one of the second city's many firsts, the FM station WFMT, which heads all U.S. FM stations, according to the Hooper ratings, in its number of listeners. Intellectual and financially successful, it is one more of Chicago's abundant seductions.



The urbane pigskin is patent leather!

This is a Gamin with polish. Soft and walkable because it's pigskin—bright and citified because it's patent. In hunt green, India red, caramel, dark brown or grey. Also in BLACK CALF with natural heel. 19.95. Send check or money order with color, shoe size and width. **GAMINS®** at **ANDREW GELLER,** 741 N. Michigan Avenue, Chicago, Illinois.



Imported lace trim, chiffon cotton pima peignoir, $5.95 (illustrated). Gown, $4.95, slip, $4.95, panties, $1.95. Sizes 2, 3, 4, 5, 6 and 6x. Musical waggy head bear in pink, blue and beige, $3.75.

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Geneva, Illinois

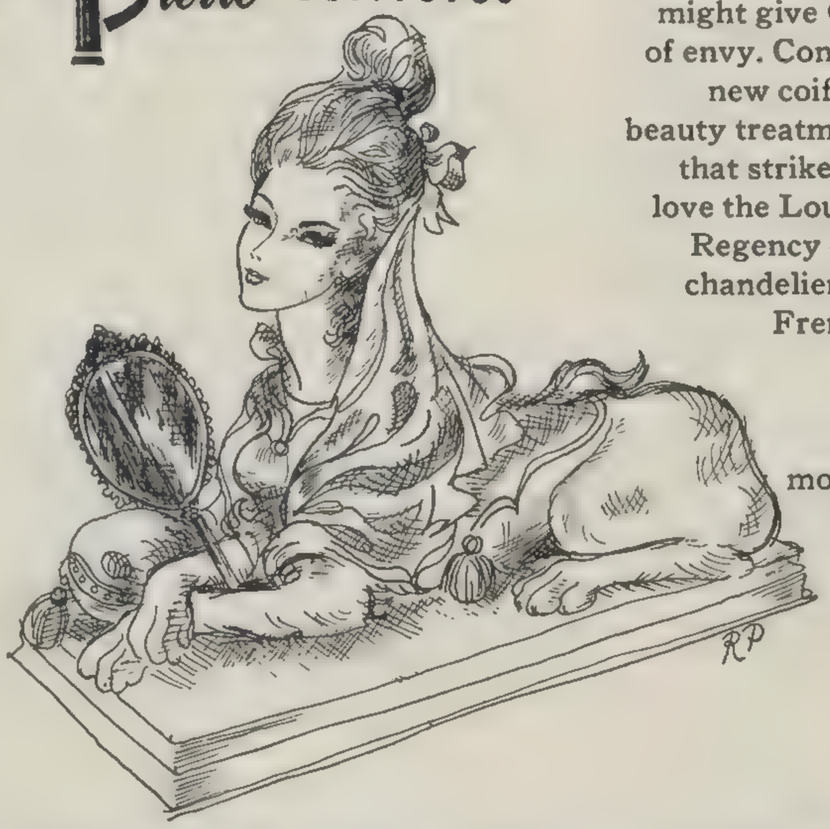
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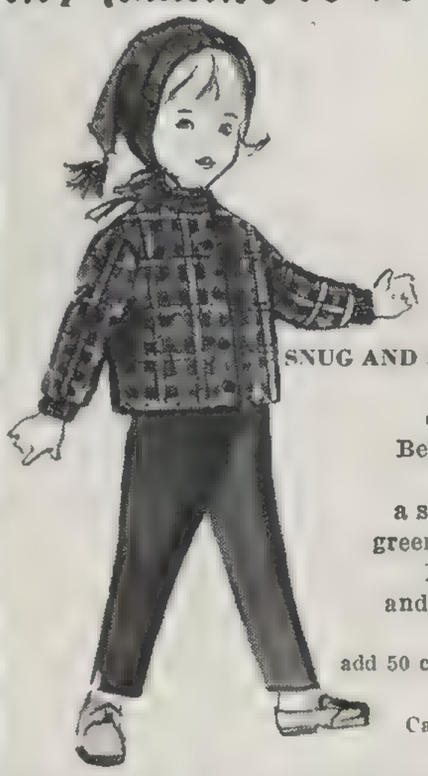
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RON HARRIS

Sheets and pillow cases bordered with Swiss lace and a monogram. Pillow cases, $12 a pair; twin-size sheets, $18 a set; double-size sheets, $26 a set. By Smith & Weigler, at Saks Fifth Avenue, 611 Fifth Ave., New York 22, N. Y.

HOUND

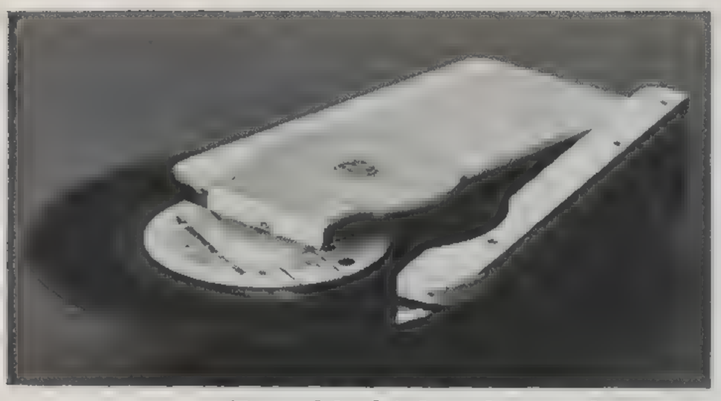
. . . a race through the shops



Silver-plated cream pitcher and sugar shaker, made in England (by the company that makes the Queen's silver)—hard to tarnish. Pitcher, 7¼" tall, shaker, 6". The pair, $30. The British House, 304 East 85th St., New York 36, N. Y.



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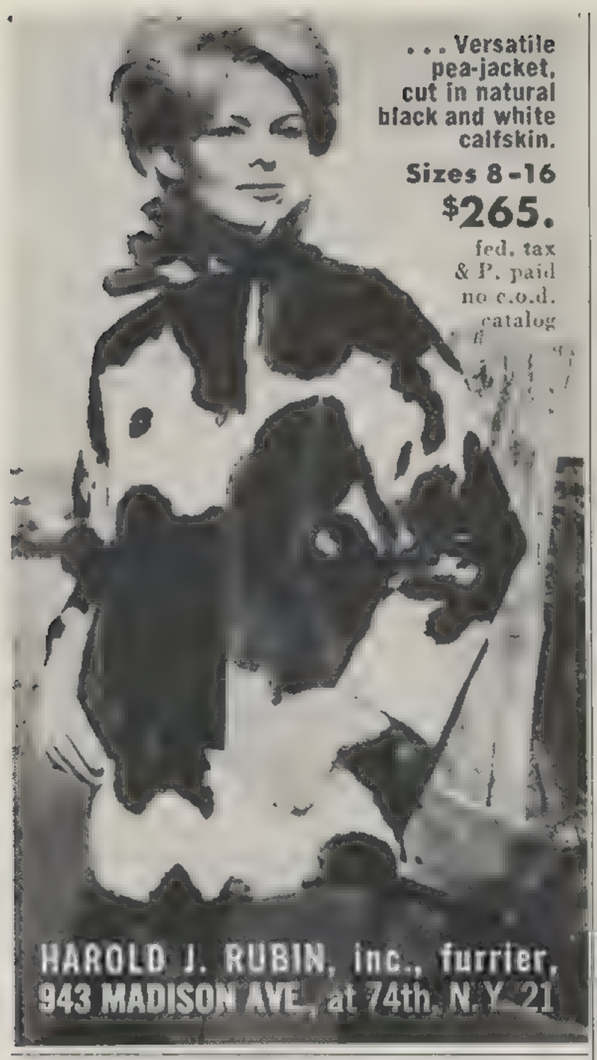


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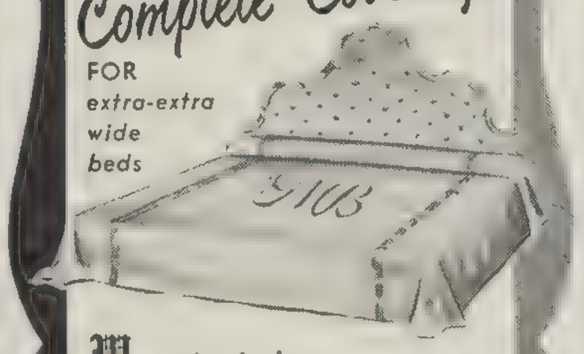
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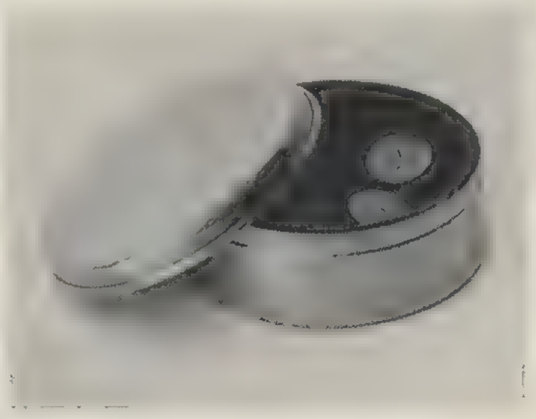


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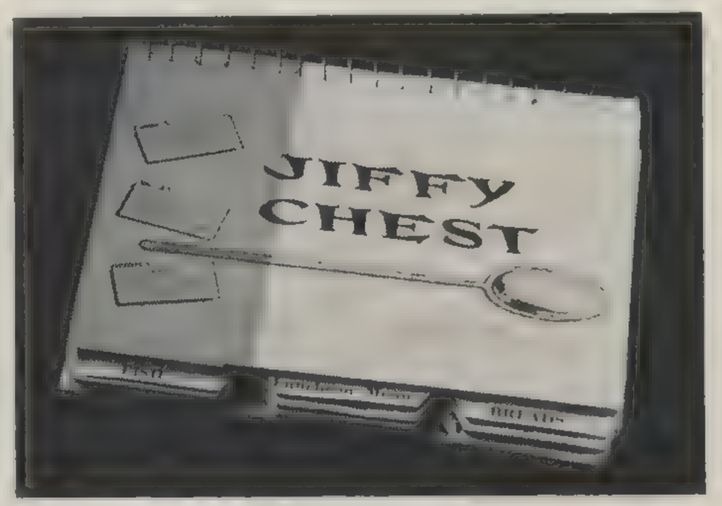
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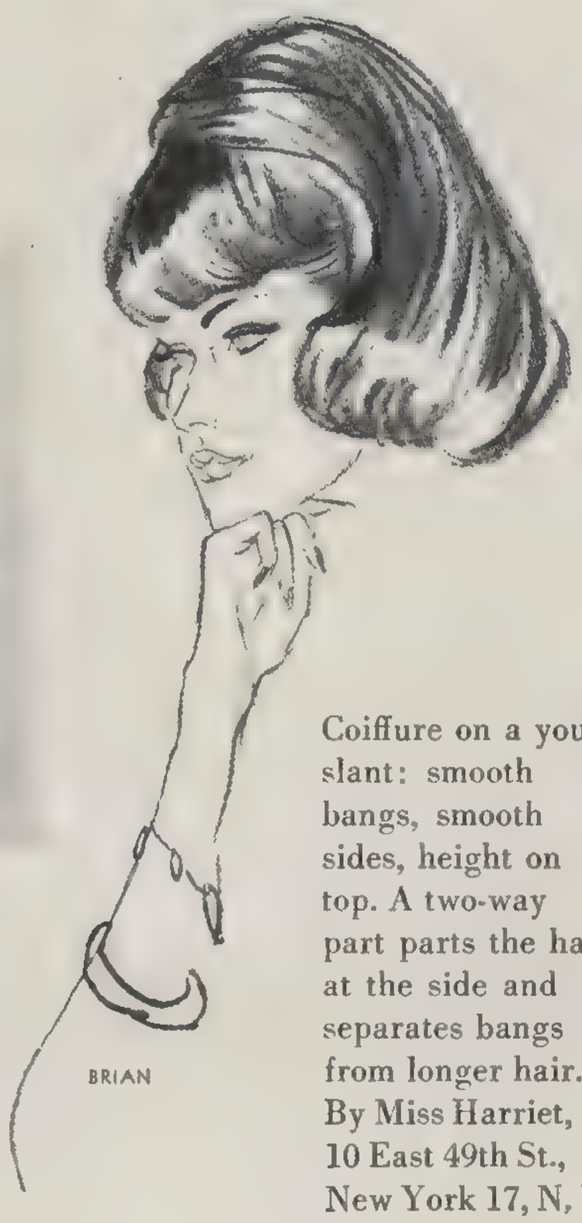


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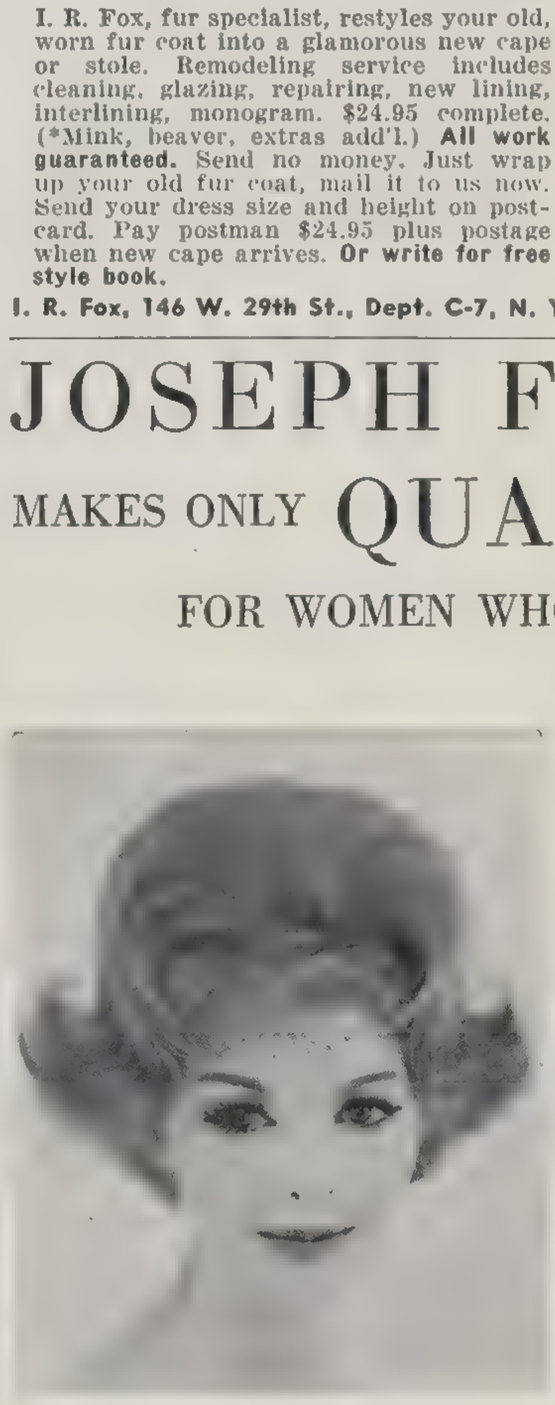
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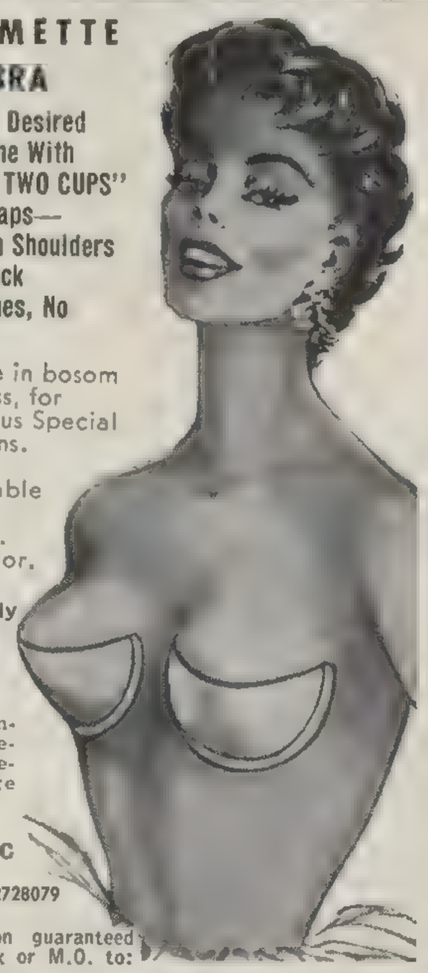
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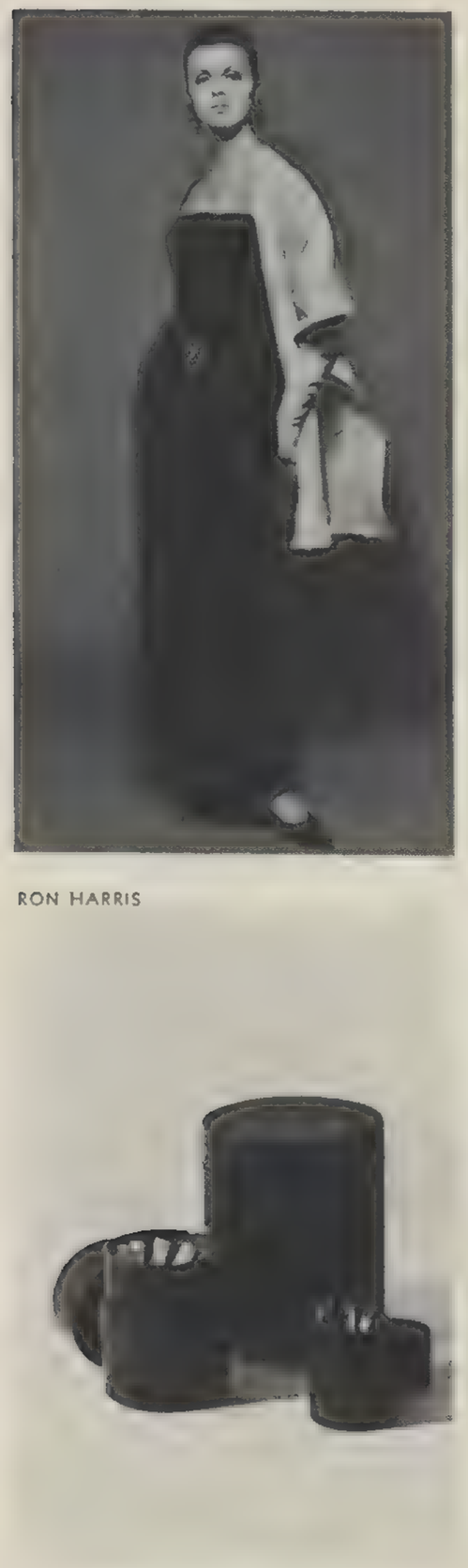
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HOUND

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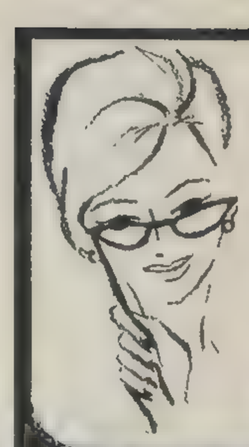
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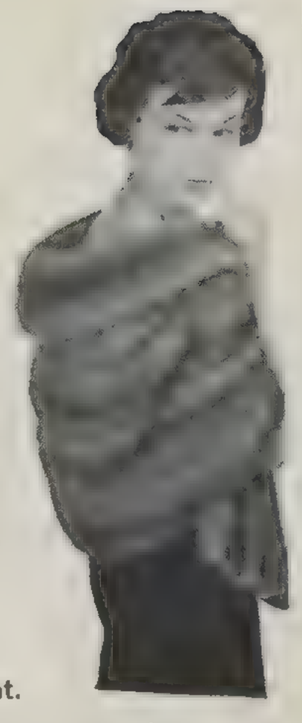
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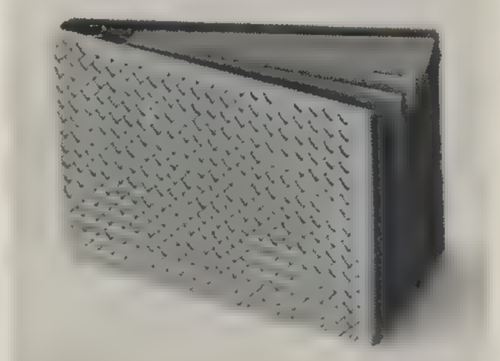
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. . . sorts out October

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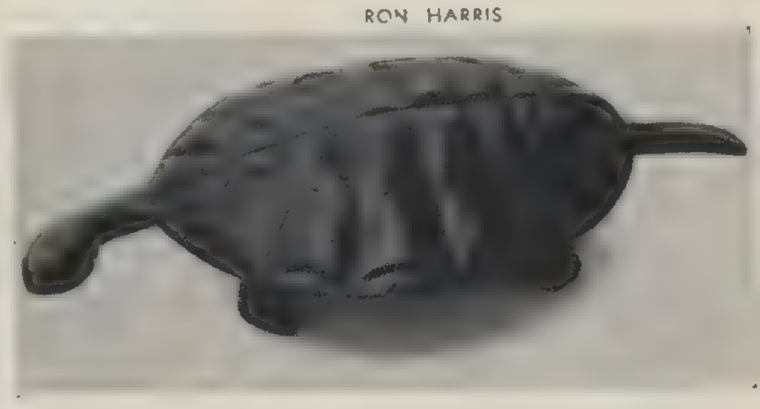


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RON HARRIS



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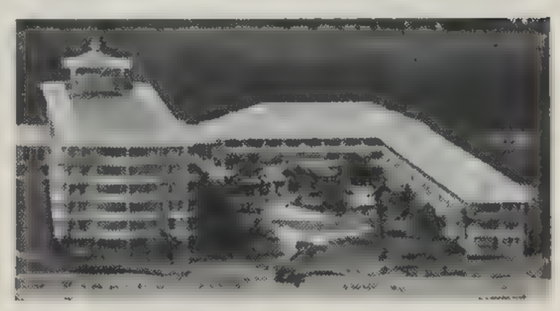


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JAMAICA, W.I.

OCHO RIOS

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VIRGIN ISLANDS

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Germaine Monteil

OCTOBER 1, 1962

VOGUE'S EYE VIEW:



BERT STERN

WAYS TO SEE YOURSELF THIS AUTUMN

At home, in for the evening, wearing a long Prince Albert smoking coat with a white stock folded in the neckline. The cigar? . . . Medical experts will tell you it's one of the less un-wholesome ways to take tobacco; on the other hand, you might, in the French tradition of womanly accomplishments, merely be choosing the right stogie for the gentleman implied across the room. Who might, it seems to us, have provided this smashing robe as a reward for a wife who has just stopped smoking. Any way the drama unfolds, the woman inside the Prince Albert is obviously heroine-material. . . . Tobacco's "naked beauties"—i.e., in cigar form—were not unknown to elegant Englishwomen of the early nineteenth century; even the Elizabethan women smoked, and so did the daughters of Louis XIV. In Central America, the late nineteenth-century beauties fancied cigars, and it was customary for gentlemen to carry complicated silver lighters to keep the ladies glowing. Circa 1907 Mrs. Bernard Berenson, sister of the polished and pithy Logan Pearsall Smith, openly enjoyed a cheroot, a spectacle by no means unfamiliar to the rest of the English colony in Florence. (Smoking coat of black and gold brocade with mulberry satin, by Norman Norell. At Bergdorf Goodman; Neiman-Marcus; I. Magnin. For more new ways to see yourself in the outside world, at night, by day, on the way to Hong Kong, see the next page and points beyond in this issue.)





NEWEST WAYS TO LOOK

Peppered with news is what this fashion-season has been—some of the ideas good, some great, some destined to be flashes in pans. By now, the air is clear, and so is the message—here are fashions that come in strong, will be around awhile, are worth putting the chips on. . . . Hats meaning everything now. Big fluffy wig hats of fur or feathers, some with bangs. Big-brimmed hats of furry felt. Big squashy velvet hats for late day. Mink toques at night. The small-and-sleeks: close leather caps or turbans, Balenciaga's casquette shape; these, good with bulkier-shouldered clothes. . . . The your-other-hair idea, meaning a slicked-up abstraction for evening (entirely different from one's day coiffure), built on hair pieces. . . . The long evening coat (which see left, and on the next pages). . . . The new fur wits—spotty, dotty fox in white on black, black on white, as per Cardin. Civet cat, *not* black and white necessarily; there's another kind now, that comes out cinnamon and white (other fur excitement, pages 136-147). . . . Suits with this look: a jacket closer to the body, a moving skirt (one of this year's Fords, however, is a successful variant of this idea). . . . Leather—lizard, suède, et al.—in suits, dresses, hats. A long slink of evening dress to wear at home might now be white or pale pink suède. . . . Pale crêpes for evening. . . . The long crêpe dress slit to the thigh (see page 194). . . . Black and white, the white coming out, perhaps, as clay, or chamois, or chalk. . . . Dinner and theatre tweeds, sparked with glitter, jet, ciré satin. . . . Carved redingote coats, slightly high-waisted. . . . The white stock of silk or satin, wrapped close into an outlying collar, with some skin showing between. . . . Glitter with glitter—ropy rhinestones with a dress that's scattered with other glitter (lilies note: please gild). . . . The fisherman's shirt idea of St. Laurent that makes a wonderful suit look, with a deep-brimmed hat. . . . Pucci's wide party pyjamas that stay home for parties, also go out for them. . . . Gold for evening, jewel-cased with ruby stones (see cover). . . . Darker stockings, worn with white dresses, day or night.

At night: the floor-length coat

It's a matter of giving a wonderful long evening dress what it deserves—a wonderful long coat. Beautifully shaped, in handsome fabric, it's the setting for news of a fur evening hat, for suède or flat-fur boots, for a Musetta muff. Two long coat-looks here; two on the next pages. Far left, a coat of olive green wool Melton cloth with one high-waisted button, a high yoke at the back. Mink hat by Irene of New York. Nearer left, a carved coat-shape in red wool Melton cloth, collar and cuffs of sable. Sable hat by Mr. John. Both coats by Branell, of Anglo fabric, loomed in America. Mimi di N. pin. Gloves: Meyers Make. All: Saks Fifth Ave. Coats: Julius Garfinckel; Gus Mayer; Al Rosenthal.

BERT STERN



Long evening coat of velvet in a good deep brown, to frost with white mink (a toque, here, but it could be a stock at the neck), white gloves. Coat by PRL; Crompton cotton-and-rayon velvet, laminated with Scott Foam; junior sizes; about $60. Marvella earrings. Suède boots: Roger Vivier, for Dior (to order). All at Bonwit Teller. Coat, at Rich's; I. Magnin. Miss Alice hat.



The fragile-heroine makings of a memorable night look—a lifted waist, shallow rim collar, pale parchment colour, in a long evening coat. Dark brown riches: a mink toque and muff. Coat by Jack Sarnoff, of Anglo wool. Grandoe white capeskin gloves. Both: Bergdorf Goodman. Coat: Blum's, Chicago; Dayton's. Hattie Carnegie hat.

Surrounded by girls—that's the way Zero Mostel played Robinson Crusoe for Vogue. It's a method (small m) of which his audiences never tire although he lures them as certainly with such potent murk as Ionesco's *Rhinoceros,* has lectured with showmanship and substance at Harvard University. His special comic charm (the feather-footed dancing that seems a prerogative of talent weighing in at 235, the innuendo song-track) currently floods the Broadway show, *A Funny Thing Happened on the Way to the Forum.* On opening night his wife said "fur coat fur coat fur coat," not because she antici-



SHIP OF FURS— PILOTED BY ZERO MOSTEL,

pated this picture—because she wanted one. Mostel said, after the picture, "My lawyers are Jaffe, Jaffe, & Compromise." In the ship of furs: To the left of the parasol shaft, hooded coat of amber-lighted Mongolian kit fox. By Reiss & Fabrizio. Right of that, blue fox greatcoat worn with a foxy hat. By David of Fromm blue fox. Mr. John fox hat. . . . Foreground, next to Mr. Mostel, natural Norwegian silver fox coat with a flip tie at the neck. Emme hat of the same. Coat by B. Wollman. At Lord & Taylor. . . . Left of this, natural South American guanaco en masse. Guanaco hat by Emme. Coat by Revillon.



THE CHIC GIRL'S ROBINSON CRUSOE

BERT STERN

SHIP OF FURS— THE MINK TRAPPERS



BERT STERN



What do you wear with the sea-faring mink (alias the city-and-country mink)? The answer this season is definitely: more mink—great, crushy hoods and hats. Reading from fore to aft: Mink with a stand-offish neckline, worked with wide skins. Three-quarter sleeves. By Fredrica, of Great Lakes natural dark ranch mink. Ranch mink toque by Mr. John. Mink, pale as ashes, horizontally worked in wide bands; the hood converts to a shawl collar. Cropped, cape-like sleeves. By Reiss & Fabrizio, of "Morning Light," Emba natural blue beige mutation mink. Hooded mink that becomes—when the hood's detached—a sleek, collarless cardigan. By Revillon of "Lutetia," Emba natural gunmetal mutation mink. Also at Nan Duskin; I. Magnin. Three-quarter-length mink with deep side slits, horizontal sleeves. To wear (as here) with a matching hood. Coat by B. Wollman, of "Autumn Haze," Emba natural brown mutation mink. At Lord & Taylor; Frost Bros.





GREAT-MOMENT MINK—
FLOOR LENGTH

A marvellous coat that builds utter simplicity into something devastating. Small round collar, one button—from there, it's all beautiful proportion, beautiful fur. Here, with a mink toque wrapped in veiling. Coat by Maximilian, of Umpa natural dark ranch mink; also at Holt Renfrew of Canada. Hat by John Frederics.

BLUE FOX,
CROPPED

Smoke, haze, and deep drifts of flattery—blue fox in a short coat to wrap at an off-shoulder slant over winter whites and blacks. Geared, here, to late day, with a coq-feathered helmet in dove colours. Coat, of Saga Norwegian blue fox, designed by Brady at Bonwit Teller. Hat by Adolfo.



BLACK MINK— NEW FUR-GREAT

Suddenly, a big black-fur-look now—
black mink came out as a favourite in Paris,
as well as in New York, this season.
Two black minks here to wear, gleamingly,
any time of day. At left, a coat with shaped waist,
wide skirt, round collar that turns up, so.
The skins, worked around horizontally.
Veiled cap, also black mink.
Coat of Saga black mink,
at Henri Bendel. Hat by Miss Alice.
Right, a seven-eighths black mink coat that's
straight, double-breasted.
Here with a white dress,
black mink hat with cuff, veil.
Coat of black-dyed mink (wide skins) by
Maximilian. Also at Holt Renfrew
of Canada. Hat by Miss Alice.

LOUIS FAURER







BLACK SEALS, COMING UP WITH A SPLASH

Anyone who hears a seal bark now—particularly a black one—is close on the trail of a fur fashion that's big, getting bigger. Three new shapes here. Upper left, a nine-tenths coat with bracelet neck, saddlebag pockets, braid buttons. By Fredrica, of black-dyed Alaska fur seal. At Blum's, Chicago; Harold's; I. Magnin. Hat by Sally Victor. Below, a pea jacket with deep, turn-uppable collar, a little extra length. It's city dazzle, here, with white dress, high black hat. Coat by Laurence Kaye, of black-dyed Alaska fur seal. At Best & Co.; Gus Mayer; Frederick & Nelson. Hat by Lilly Daché. Right, drama-edited seal—a collarless cloak (also buttonless), seven-eighths length, with a hood of the same fur. Black-dyed Alaska fur seal. Coat from Saks Fifth Avenue Couture Collection. Hood, made to order at Saks Fifth Avenue.

LOUIS FAURER





THE DAY OF THE SABLE, STARRING MARGARET LEIGHTON

Two sable coats, here, and one wild feather hat, all worn by Margaret Leighton—now at the crossroads of two Broadway hits, having just left *The Night of the Iguana* to start rehearsals, with Anthony Quinn, in *Tchin-Tchin*, which opens on Broadway later this month. The coat, left, three-quarter length, with sable skins curving in to the waist at front, forming a U at the back. Coat by Ritter Bros., of natural Russian Crown sable; at Nan Duskin; Joseph Magnin; Holt Renfrew of Canada. The sable coat, right, made on pea-jacket lines with round collar, wooden buttons, patch pockets. Skins here, vertical; pockets horizontal. This, by Alixandre, of tip-dyed Russian sable. At Hattie Carnegie; I. Magnin. Black coq feather hat, by Mr. John.



LOUIS FAURER





BALENCIAGA moves in

In at Balenciaga: his newest shapes—narrower now, with curves that start higher than in other seasons, cleave closer to the body. The two day looks here register that point—and this further Balenciaga-news as well: the decision for longer sleeves; for all shades of brown —honey to bitter chocolate; and for hats like the two shown—succinct little suède casquettes. ***Far left:*** **Newest Balenciaga suit-shape—this closer line of jacket, with a peplum carved out over the hipbone. This wool tweed, the deepest of honey-browns.** ***Left:*** **Double-breasted, seven-eighths coat in honey-coloured wool, showing an inch or so of straight black skirt. The narrower shape, the lengthened sleeve —pure Balenciaga, as of now.** ***Coat, suit, imported and copied for Lord & Taylor. Copies also: Neiman-Marcus; I. Magnin. Hats, imported by Bergdorf Goodman.***

BERT STERN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The endless armchair analyses of the new Supreme Court, the body about which Thomas Jefferson once wrote: "It is a very dangerous doctrine to consider the judges as the ultimate arbiters of all constitutional questions." . . . In California, now, the forced breakup of the big San Joaquin Valley ranches: the bitterly fought, possibly suicidal result of a land-reform law which says that anyone receiving Central Valleys Project water must dispose of holdings over one-hundred-and-sixty acres. . . . A new archaeological instrument, proton magnetometer, which probes through deep layers of soil, recently following half a mile of submerged wall believed to be part of that ancient *dolce-vita* land, Sybaris. . . . The hair tonic marketed by a couple of college students in Miami: "Greasy Kid Stuff."

PEOPLE ARE TALKING ABOUT . . . The wrenching fascinations of *The Blue Nile* by Alan Moorehead, who writes with great style and immediate drama about the exploration, during the late eighteenth and nineteenth centuries, of stretches of the Nile forgotten, until then, since the Romans; of his own journey down the gash of the Blue Nile, he wrote: "It was not exactly claustrophobic in the gorge—at many places its sides at the top were ten or fifteeen miles apart—but it created a certain dullness and uneasiness in the mind, a feeling . . . that one had somehow got oneself involved in . . . lost worlds, of nameless, unknown swamps and valleys inhabited by the pterodactyl and the dinosaur." . . . Katharine Hepburn's beautiful, thin, addictive hysteria in *Long Day's Journey Into Night*, a movie which otherwise manages to break the back of Eugene O'Neill's oppressive but great play with static, pointlessly portentous direction and photography. . . . The poky pop tune, "Ramblin' Rose," sung like sorghum by Nat King Cole. . . . The real success of the restorations at Newport, going on gradually; the latest house to open, "The Elms," once Miss Julia Berwind's house, a place with a great warm charm.

PEOPLE ARE TALKING ABOUT . . . The great blue-suède eyes of Sordi, his way of being funny standing still, in the movie *The Best of Enemies*, a cliché farce with broad patches of laughter that tease both British and Italians through a shammy World War II skirmish in Abyssinia. . . . In Lebanon, the new Roman digs at Tyre led by Emir Maurice Chéhab of the Beirut Museum, whose team scooped through twenty feet of sand to marble sarcophagi dating from 300 A.D. . . . Bush babies, the enchanting pets now being shipped home by some travellers to East Africa; a bush baby is a kind of lemur, fits neatly in a cereal bowl, has enormous brown eyes and a fat squirrel's tail, jumps twenty feet high, and sleeps during the day, preferably behind books or beneath cushions.

MR. AND MRS. ROBERT SARGENT SHRIVER, JR. Although to be a Kennedy in Washington is to be part of the good life, to keep on top as a Kennedy requires the hardest kind of driving work. That work is part of the routine of the Shrivers, a remarkably handsome couple who always give momentum to their projects. Eunice Shriver, President Kennedy's sister, has a rigorous schedule that includes full attention to her three lively children, to her active executive directorship of the Lieutenant Joseph P. Kennedy, Jr., Foundation, and her time as a consultant to the President's Panel on Mental Retardation. Her husband's scope is more international, for, as director of the Peace Corps, he runs an enormous organization that has excited world-wide interest in its work, its goals, its solid achievements. In recognition of these achievements, Congress authorized a thirty-million-dollar raise for the Corps; no one, incidentally, goes into a country except by special request. Because some thirty-eight countries have specifically requested Peace Corps volunteers, the Corps has been augmented to more than five thousand. One Corpsman said: "Most jobs in Washington mean working for a man, but working for the Peace Corps is working for an idea."

BERT STERN



PEOPLE ARE TALKING ABOUT...



HENRI CARTIER-BRESSON

JAMES RESTON, the news nose of *The New York Times* in Washington, ridicules, derides, and dourly teases out some of the most important facts in town for his own column, "Washington." Known to presidents as Scotty, a cosiness that sometimes hides his enormous power to irritate, Reston caused President Eisenhower to ask this rhetorical question: "Who does Scotty Reston think he is, telling me how to run this country?" Reston knows exactly who he is—a telephone buff with his ear at one end of the influential cords that are the Washington political network. He always knows which way the political fish are running and he tells in his own peppery, witty way in his Sunday pieces, book reviews, news stories, and chewy columns. Formidable, joky, a Scotsman, James Reston may lack peace of mind, but he has security and his security rests partly on the unlisted telephone numbers in his repertory.

SENATOR CLAIBORNE PELL AND MRS. PELL, *right,* an exuberantly attractive couple, are part of the basic excitement of Washington these days, the political undertow, the big and small party flavour. Senator Pell, the Junior from Rhode Island, has a long connection with the Democratic Party which began with the help of one of his ancestors. The newest Pell contribution lies in his recently proposed Northeast Rail Authority, a plan to link nine states by monorail (perhaps rocket-propelled) with trains arriving every fifteen minutes at decent stations. Formerly a Foreign Service officer, and a Coast Guardsman, Senator Pell has a touch of the eccentric, sometimes wears opera capes to parties, likes to sprint down Georgetown streets, where he lives in a Federal house, with four Pell children and Mrs. Pell, a fresh blonde who likes not only spirited horses but the spirit of Washington.

CECIL BEATON



THE MOVING JEWEL: DALI'S PLIANT DAZZLE

Mrs. B.H. Kean's favourite Dali—the pliant, quiveringly brilliant starfish, opposite. Shown approximately life-size here, beneath a photograph of its owner, Rebekah Harkness Kean, it has been called "an anatomical masterpiece." The diamond and ruby tentacles, on their bed of twisty, gold-veined emerald sea-leaves, are so astonishingly flexible that the jewel may be worn almost anywhere (as Mrs. Kean cheerfully demonstrated for Vogue—even wrapped around a leg, and upside down at that), with or without one of its two topaz-lit dragonflies. At the centre is what some experts consider the largest pearl in the world —twenty-one millimetres in diameter. Smooth and creamy and flushed with rose, it was brought from Japan by Mrs. Kean, and turned over to Dali for setting, with the single stipulation that the design be in-character and out-of-the-ordinary. How well Dali —and his jewellers, Alemany & Co.—met the stipulation is evident here. Mrs. Kean is both founder and president of the Rebekah Harkness Foundation, which has been the guiding force for such diverse projects as last month's modern dance festival in Central Park, some of the basic research for the operation for Parkinson's Disease, and the recent American and European tours of "Ballets, U.S.A."

BERT STERN





Two of this year's night looks brought to zenith-level by a new make-up scheme—more on that later—and hair ingeniously massed, moulded. (Some of the hair can be bought by the piece, added to almost any day-length coif.) BRILLIANT ORANGE WITH WHITE, far left, sleeved to the wrist. Dress of re-embroidered lace and silk velours satin, by Pattullo-Jo Copeland. Hattie Carnegie "crystal" pin. Both: Saks Fifth Avenue. Dress, at Julius Garfinckel; Gus Mayer; Frost Bros. BRILLIANT GREEN—THE WILD CARDIGAN, left, walks by night with a short white dress. Coat by Marquise of mohair and cotton (Ascher fabric). Hattie Carnegie pin. Both: Saks Fifth Avenue. Glowing new beauty odds involved here: a new lipstick that manages to combine the virtues of true red and straight pink; plus a "bone-building," face-shaping substance named Blush-On. What you do is brush it on with a brush from a pinkish cake. Both lipstick and Blush-On are part of what Revlon calls the new Million-Dollar American Look. Make-up at all stores named above.

BERT STERN

WHAT TO WEAR WITH YOUR NEW BOOTS

BROWN LEATHER BOOTS with a walking costume on a city wave-length: chocolate brown wool tweed fitted coat and skirt; egg-shell-coloured wool tweed overblouse belted with brown alligator; ascot of oatmeal coloured cashmere. The hat, an ombred dark brown to taupe roller. All by Gustave Tassell. At Bonwit Teller; Neiman-Marcus; I. Magnin. Boots, both pages, Charles Jourdan.



BERT STERN

BLACK SUEDE BOOTS with a shirtdress, superbly tailored, of brown, black, and beige speckled wool tweed, with a wide belt and wristbands of the same and bone buttons. By Galanos, of Moreau fabric. At Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. The hat by Emme is a version of the St. Laurent sou'wester. Kidskin gloves on both pages by Kislav.



BLACK LEATHER BOOTS with a limber black suit—pagoda-shaped jacket, panelled skirt. The jacket is double-breasted and has no collar—for the look of a long, long neck. By Monte-Sano & Pruzan of Staron spun rayon. Gloves by Shalimar. Both, Lord & Taylor. Suit at Hutzler's; Rich's; Halle Bros. The hat idea is from St. Laurent: black ciré bandeau with hair showing at the top, by Adolfo.



BERT STERN

BLACK SUEDE BOOTS with a grasshopper green overcoat, marvellous at night with a beaded shift. The just-above wristlength sleeves are shirt-cuffed. Worn here with a black velvet boy's cap. Both by Norman Norell, the coat of wool Melton cloth. At Henri Bendel; Nan Duskin; Hudson's; I. Magnin. Black gloves by Wear-Right. Both pages: boots by Charles Jourdan.



THE CROPPED-JACKET SUIT as Norman Norell does it—with brisk perfection. In iron-grey wool, the skirt cinched in black leather; worn with a black jersey top. Grey fedora hat. Both by Norman Norell. Black kidskin gloves by Fuchs. Suit and gloves: Bergdorf Goodman. Suit and hat: Hutzler's; Dayton's; L. S. Ayres. Boots, both pages: Roger Vivier for Dior. BERT STERN



CITY-PLANNING COAT, if there ever was one: done in toast-coloured mohair-and-wool, with shirtwaist cuffs; worn with a black leather fedora, scarf, gloves. Coat by Ilie Wacs, in Anglo brushed mohair-and-wool soufflé (loomed in America); about $235. Kidskin gloves by Superb. All at Bonwit Teller. Coat, also at Nan Duskin; Woodward & Lothrop; Frederick & Nelson. Black kidskin hat: Adolfo.



CIVET-LINED COAT. In a cinnamon-brown ribbed wool coat, this pouncing fashion-surprise—a lining of cinnamon-and-white dyed civet cat. Dress, cocoa-beige wool tweed, lightly-shaped, belted. The costume, a Leslie Morris design. Wool turban by Halston. Both made to order at Bergdorf Goodman. Boots by Roger Vivier for Dior. Gloves, both pages, by Aris: at Bergdorf Goodman.



THREE-QUARTER COAT—actually the jacket of Norell's chipper suit in cocoa-brown wool twill; the coat has a quilted lining. Under it, a black jersey top. With it, a schoolboy's cap of brown velvet; and the triumphant boots—here, brown suède. Costume and hat by Norman Norell. Costume, Bergdorf Goodman; costume and hat, Wanamaker's, Phila.; Rich's; I. Magnin. Boots, Charles Jourdan.

BERT STERN



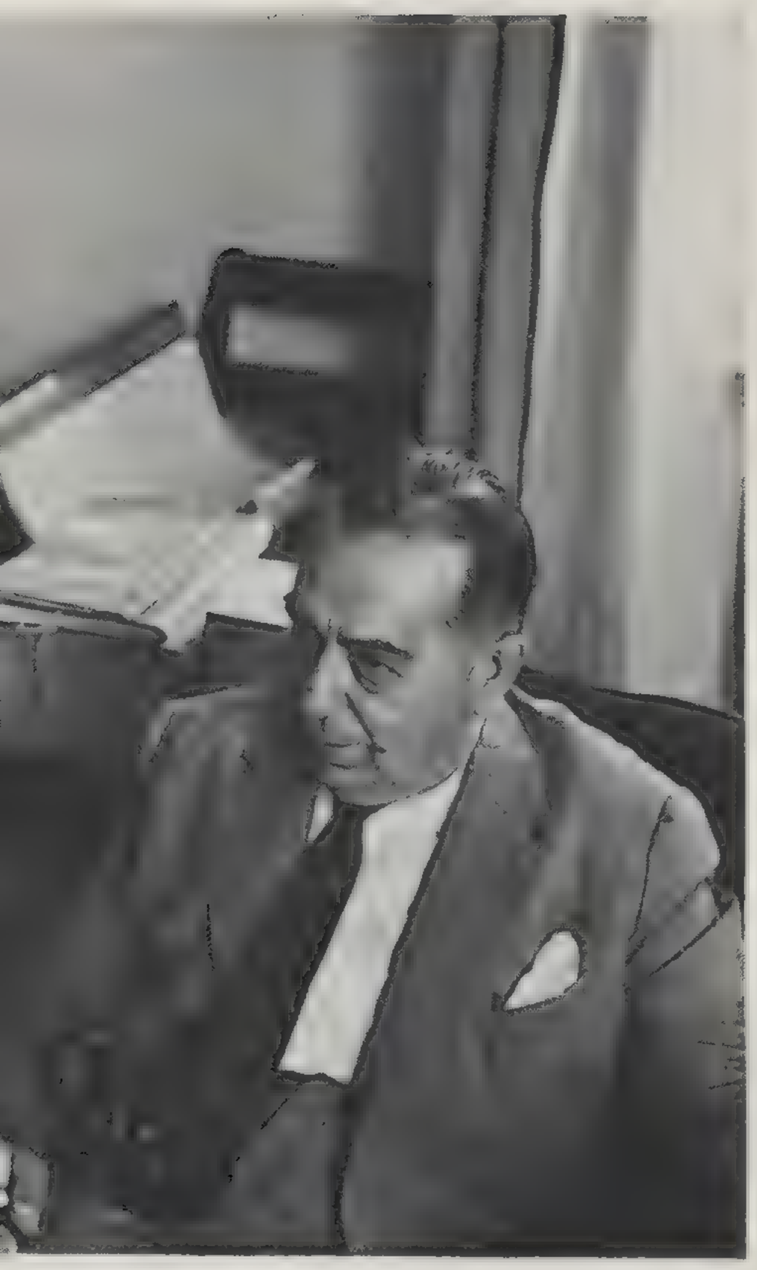
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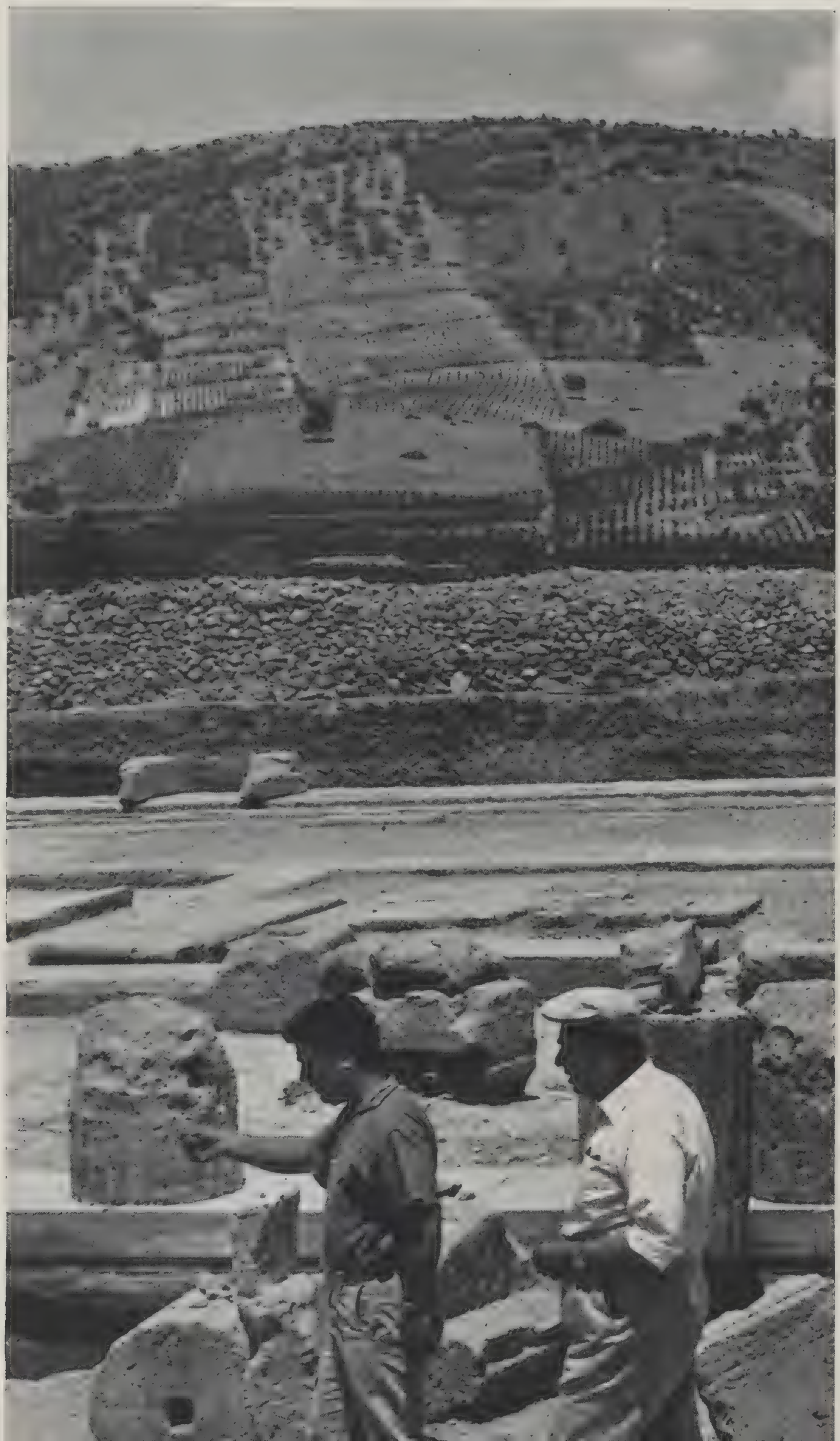
Implacably reserved, seemingly detached, a man who looks precisely as one always imagines the French Sureté inspector to look in detective novels, John Papadimitriou is, in a sense, the world's hottest detective. Director of Archaeological Services for all of Greece, he is now uncovering, beneath the white sun and dust of places like Mycenae and Piraeus and Vravron, the past which belongs to us all. Although most archaeologists, like most detectives, credit their successes to the accuracy of their empirical deductions, Papadimitriou, like the Sureté boys in the novels, credits his to what his associates call intuition. He calls it luck. It has made him some unmatched finds, among them the beautiful, one-of-its-kind bronze of a fourth-century Minerva (shown on these pages) unearthed in 1958 at Piraeus. The most famous find was, of course, at Mycenae, where he uncovered a trove of objects buried seventeen centuries before Christ, works so advanced in style that they scrapped some cherished ideas about cultural chronology. Mycenae was, Papadimitriou said, a windfall. It was in the same spirit of just dowsing around that he made the discoveries at Vravron which have yielded, so far, the world's most complete and enchanting collection of Greek works from the fifth and sixth centuries before Christ. In 1948, while he supervised repairs on a Byzantine church some twenty miles east of Athens, on the site of Vravron, he remembered obscure references to Vravron in the writings of Herodotus, Aristophanes, Euripides. He began looking for, among other things, a temple of Artemis. The temple, tomb, and objects eventually found at Vravron tell something not known before, something about the private life of those who lived there. There are statues of small boys who, dressed as bears, performed a ritual dance to charm off plague. There are rings left at the temple by pregnant women, who believed Artemis the goddess who protected mothers; there is a record which tells how women who died in pregnancy or childbirth left to Artemis their dresses, their goblets, whatever they treasured most. Even a most literary clue panned out for Papadimitriou: he found the secret staircase where, according to Euripides, Iphigenia lived after Artemis had rescued her from being sacrificed by her father, Agamemnon.



He is a Greek sleuth whose clues cover hundreds of centuries. Here, a four- page portrait of one of the world's distinguished men, another in a series of photographs by the great Henri Cartier-Bresson.

Papadimitriou calls his genius luck. It is also intelligence, understanding, skeptical cunning. It is also relentless work in the sun.





Whether he is sifting through administrative dust in the Athens office from which he supervises every archaeological activity in Greece (left); or directing the extrication of a jewel, a fragment of statue, or a piece of pottery from the crumbling soil of Vravron (below); or working at the station near the Vravron excavation where each day's findings are interminably interpreted and classified, Papadimitriou seems abstracted, his face impassive as that on a Balinese statue. At the station, one might see him—surrounded by the clutter of sawhorses and troughs and wooden boxes which hold some of the evidence of western civilization—sitting at a table with a checked cloth, amassing notes in a book grey with them, tamping out a cigarette in the saucer of a small coffee cup, occasionally smiling, the lines of his face relaxing suddenly. It is a smile of great intelligence, great warmth, and a suggestion of skeptical cunning; it is a smile to reckon with. As George Santayana once wrote of another Greek, Plato's Parmenides, "That smile of Parmenides made me think."





POPE JOHN XXIII

WHO HAS CONVOKED THE SECOND VATICAN COUNCIL

Drawn by Feliks Topolski

On October 11, eighty-year-old Pope John XXIII will open the Second Vatican Council and the twenty-first Ecumenical Council. (The first Vatican Council ended in 1870, the first Ecumenical Council at Nicea in 325.) Ecumenical means universal, and this one is, if not universal (as we have come to count the universe these days), certainly the most inclusive that there has ever been: among the 2,500 or so bishops there will be, for the first time, hundreds of black and yellow faces under white mitres. Pope John, according to the great Catholic writer, Henri Daniel-Rops, "admits and wishes for a black Christian culture, a yellow Christian culture, each having . . . its own modes of expression." For non-Catholics, the Council may have important meanings since it will take up "the great problem posed by the disunity of Christians." For other faiths the Council may have meaning, too. In fact, Pope John has "suppressed, in liturgical formularies, certain expressions which Moslems and Jews had found offensive, just as he is now giving consideration to setting up a subcommittee to study the relations between the Church and Israel." Under the practical, peasant eyes of Pope John XXIII, the Council will take definite stands on some world problems.

"AMERICA AMERICA"

BY ELIA KAZAN

EDITOR'S NOTE: This excerpt is from Elia Kazan's AMERICA AMERICA, *to be published by Stein and Day in November. The book is a forthcoming selection of the* READER'S DIGEST *Condensed Book Club. In* AMERICA AMERICA, *the time is 1896; the place, Turkey in Asia—the land known as Anatolia.*

At the office of the Commander of the Army post, the Pasha, or General, a dark, bulky man, is reading a telegram to his staff. An attendant brings him a water pipe. The Pasha puts the telegram down and sighs deeply. No army man likes to receive orders of this kind.

The Pasha (with sudden vehemence): "I will not send soldiers to do this!"

An officer: "There was writing again . . . insults . . . on the wall of the Mosque, your Excellency!"

A crowd has gathered in front of a small mosque. On the walls, some crude scrawls can be seen. A *hodja,* or holy man, comes out, with pail and brush, to wash the markings off. The crowd mutters and curses. Elsewhere in the town, angry men are gathering. The entire Turkish community is furious.

Back on the cool, clean side of Mount Aergius, Stavros and Vartan have finished loading their wagon with ice, and now, weary, stand for a moment, looking up at Aergius. It is restful to look up at the mountain.

Stavros: "You say in America they have mountains bigger than that one?"

Vartan: "In America everything is bigger."

Stavros: "What else?"

Vartan: "What else what?"

Stavros: "What else in America? What else will we do when we get there?"

Vartan: "We'll stop talking about it for one thing. Let's go there, with the help of Jesus! Why do we let the days pass?" Then, seductively, "Come on you! Let's go you!"

Stavros looks at him with abject hero-worship. He idolizes this man.

Vartan, brusquely: "Better sell this ice before it melts."

They finish covering their load with old scraps of rugs and cloths, leap on the wagon, and are off. The horse, since it is going downhill, manages a trot. Stavros notices something ahead. He points.

On the slope of the mountain below, a small encampment of soldiers sits at ease around campfires. An officer is walking out onto the road to intercept the wagon.

Vartan looks around for some escape. There is none.

Vartan: "A day's work for nothing!"

Stavros: "Allah!" It is his favourite expression.

The officer, now in the middle of the road, holds up his hand, commanding the wagon to stop. The wagon stops. The officer walks around it.

Vartan, his head down: "Help yourself, sir. Help yourself."

There is just the least sarcasm in his tone. Vartan's game is to see how close he can come to saying what he thinks without endangering his life. He doesn't come very close, but this subtle game does save a little of his dignity.

The officer, at the back of the wagon, ignores or does not notice the effrontery. He turns and bellows toward the encampment.

Officer: "Chelal!"

A soldier-cook runs out of the mess tent with some brass pots. Within seconds, a dozen soldiers are helping themselves to bits of ice from the wagon.

Vartan sits with his head still bowed, apparently uninterested in what's happening in the wagon behind him. Stavros looks at his hero anxiously. Then he decides to play Vartan's game, nudges him as if to say, "Watch!"

Stavros has turned in his seat in the direction of the officer.

Stavros: "Sir! Your honour!"

Vartan looks straight down his horse's back, just waiting the incident out.

Stavros, a little bolder, speaks to the officer again: "Your honour!"

The officer finally looks at him. Stavros quickly retreats behind a smile. This smile, the most characteristic thing about the boy, has a strong element of anxiety. It is so often the unhappy brand of the minority person—whether Negro, Jew, or yellow man—the only way he has found to face his oppressor, a mask to conceal the hostility he dares not show, and at the same time an escape for the shame he feels as he violates his true feelings.

Stavros: "Sir, help yourself, help yourself!"

Vartan, mumbling so that only Stavros can hear him: "That's what he needs. Encouragement!"

Stavros, flattering, but insolent, to the officer: "But your honour. . . ."

Officer: "What do you want?"

Stavros: "It is not I, your honour, it is the ice. Its nature is to melt. It does not consider that we have to go all the way to the market place to sell it."

Stavros smiles nervously. The officer is a vigorous and impulsive man. He is quick to anger, dangerous when aroused.

Officer: "In plain language, you want me to hurry?"

Stavros turns and looks at Vartan. But Vartan offers no help. All Stavros can do is smile.

The officer suddenly leaps on the wagon, begins to throw off big pieces of ice. In no time the wagon is half empty. Vartan barely takes notice. Stavros still holds his smile, but now we see how strained and anxious it is.

The officer leaps off the wagon. The men are convulsed with laughter. He responds to their laughter by moving toward the front of the wagon in a slow strut.

Officer: "You had too much of a load for this dear old horse. Now he'll get you to the market more quickly. Agree? Eh?"

Stavros looks at Vartan to see what he'll say. Vartan says nothing. Stavros is frightened. The officer demands an answer.

Stavros: "Yes sir."

Officer: "What are you, Armenians?"

Stavros: "Greek, sir, a poor Greek."

Officer, to Vartan: "And you?"

Stavros looks at Vartan. Vartan does not raise his head.

Vartan: "I'm an Armenian."

Officer: "Oh, Armenian? Did you have anything to do with the burning of the State Bank yesterday in Constantinople?"

Vartan does not answer. Stavros is still holding the bag.

Officer, to Stavros: "Why do you smile?"

Stavros: "You're joking, your honour."

Officer: "Oh?"

Stavros: "Forgive me, but how could he have been in Constantinople yesterday? It's a two weeks' journey."

Officer: "Even with this horse?"

His men all laugh, appreciating his sadistic game. Stavros seems to join in. Suddenly Vartan leaps out of the wagon and walks toward the officer. Despite himself, the officer is startled and puts his hand to his sidearm.

Vartan, to the officer: "Captain Mehmet. You don't recognize me? We served together—eight years ago. That is, I served you, and you served the Sultan. I was your orderly, so naturally you have forgotten me. Remember, I stole chickens for you."

The officer looks Vartan straight in the face and for the first time sees him.

Officer: "Vartan? You?"

Vartan: "Yes, Vartan. The same."

The officer throws his arms around Vartan. A warm embrace. Stavros stares at Vartan with the purest hero-worship.

Officer: "Vartan, my little lamb, what's happened to you?"

Vartan: "As you see—I'm trying to make a few coppers with this dear dying stud."

Officer, shouting: "Enver! Chelal! Put the ice back. Quickly! Come, jump! Before it melts."

The men begin to reload the wagon frantically. The officer draws Vartan to one side. Stavros steals up to hear their conversation.

Officer: "Your people burn our building and you expect us to thank you! No. Today no Armenian will be forgiven for being an Armenian. You better stay up here with me."

Stavros interrupts them: "He has his mother and his father down there. And his little brother."

The officer pauses: "Then it's in the hands of God."

In the town, people in terror are entering the Armenian Church. The front door is guarded from the inside and opened cautiously to admit the late arrivals. Hysterically frightened men and women crowd through the door as it is pulled shut. We get a glimpse of the panic within. After an instant the door is reopened just enough so that a boy of eleven can slip out of the sanctuary. He is Vartan's younger brother, Dikran. The door is immediately pulled to again and bolted.

On the road in the outskirts of town, Dikran, breathless from running, waves down Vartan's wagon. The boy leaps up on the driver's seat. There begins a frantic consultation in whispers.

Dikran: "But Vartan, father says come now!"

Vartan: "I have this ice to sell *now*."

Dikran: "You want me to say that to him?"

Vartan: "Yes. And get off the streets! Go back in the church. Dikran, go!"

When next seen the wagon is parked near a central square of the city. By now most of the ice has been sold. Stavros is dealing with an old Turkish woman. Vartan stands on the driver's seat, singing out.

Vartan: "Ice! Little pieces of the mountain! Mount Aergius ice!"

The old woman pays Stavros, meantime speaking to him in a confidential tone.

Old Woman: "There's an old well under our house. He could hide there."

Stavros: "Vartan wouldn't do that."

Old Woman: "That's the way those Armenians are. You see! Well, he'll be dead soon."

She goes. Stavros looks up at Vartan. The ice is about gone. Vartan jumps down off the wagon seat.

Vartan: "You'd better go home now!"

Stavros: "And you?"

Vartan: "I'm going to the Guitars."

Stavros: "What for!"

Vartan: "I will drink with my murderers."

Stavros: "What for!!!!???"

Vartan: "For my satisfaction!"

Stavros: "Allah!"

Then as he starts to protest again, Vartan points.

Vartan: "Your mother's coming!"

A woman about forty-five, her face covered in the traditional manner, is hurrying toward the wagon. She is Vasso Topouzoglou, Stavros' mother, and she is furious.

She goes up to Stavros, seizes him by the lobe of one ear, and starts dragging him off. People take notice.

Vartan laughs. Vasso suddenly releases Stavros and turns to his companion.

Vasso: "Vartan, stay away from my son. Play games with your own life."

Then she goes back to Stavros and begins to drive him off before her.

Vasso: "What did your father tell you? Stay away from that man? Did he tell you that? Do you listen? Can you hear?"

Vasso, still in a fury, drives her son before her, all the way to their house.

Inside it is almost dark. Around a single oil lamp huddle a dozen men, the leaders of the Greek community. Among them are Stavros' father, Isaac Topouzoglou, and a bearded Orthodox Priest. Vasso and Stavros enter.

Vasso: "Here he is, Isaac. Your eldest!"

Some men fall away and reveal Isaac. In his own home he sits like a king. He waits.

Vasso: "He was with the Armenian again. . . ."

Isaac doesn't answer. Stavros says nothing.

Vasso, to the boy: "You have given your father a day of terrible worry. Go kiss his hand and ask his forgiveness."

The boy starts toward his father.

Vasso: "He's too easy with you." Then to her husband: "You're too easy with him, Isaac. If you'll forgive me to say so, it's not my place to say so, but . . ."

The boy has reached his father and stands in front of him. The father suddenly whacks the boy across the face.

Vasso: "Good."

The father now extends this same hand to be kissed. Stavros kisses it.

Vasso: "*Good!*"

Then Isaac kisses the boy. Vasso nods her approval of this too. Thus the ceremony is completed.

Isaac, to Stavros: "Have you had dinner?"

Stavros: "I'm not hungry."

Vasso: "You will eat something."

She leaves for the kitchen.

The group huddles around the lamp.

A Man: "Who is this Armenian?"

Isaac: "Damadian's son, Vartan."

Men (murmur of bees): "No good, he's no good, no good, no good . . . no good at all. . ."

A Man: "He doesn't know his place!" *(Continued on page 206)*





Two tall, beautiful young women, the Misses Justine Cushing (above) and Lily Cushing (left), are the daughters of Mr. and Mrs. Alexander Cochran Cushing, a tall handsome, ski-mad couple from New York who developed and run Squaw Valley, the enormously successful year-round resort in California's High Sierras. (Its most famous coup to date was, of course, being the site of the 1960 Winter Olympics.) The girls have led an enjoyably mixed Western-and-Eastern life involving really expert skiing at Squaw Valley, riding at Foxcroft, beach life on Long Island, tennis in the summers, West or East. Justine, at twenty-one, has just graduated from Radcliffe; six feet tall and slender, she has deep-blond hair, greenish eyes, and creamy, tannable skin. Lily is eighteen, with red-gold hair, blue eyes; at five feet nine, she is rather short by Cushing standards. This autumn, she starts her sophomore year at Sarah Lawrence. Another sister, Alexandra, thirteen, has just switched from day school in Truckee, California, to boarding school at Foxcroft.

THE NEW CUSHING SISTERS

Six o'clock dazzlers: eight pages of head-turning late-day looks for the new season. All are in black or white—and that statement's a fashion-summary in itself. All are bare at the back—or low at the front. All marvellous showcases for jewellery, furs, elegant gloves and shoes, frivolous hats or headdresses of velvet or satin or ostrich plumes. Where all this strategy will work: at cocktail parties, black-tie dinners, the theatre. How it will arrive (ideally): as it's arriving here—in a long, black, gleamy Rolls-Royce.

AFTER 6 BLACK & WHITE DAZZLE

Left: The two best ways to wear black—matte-black and bright-black—brilliantly combined in one costume: a pullover and skirt of black lacy wool and cotton, paved with black sequins. By Rudolf; at Bonwit Teller; Hutzler's; Rich's. *Right:* For dinner, or (minus hat) the theatre: a Snow Queen stroke of white. White brocade dress and coat, the dress low at the back, coat lined with bright-pink satin. By Nat Kaplan, of cotton, rayon, and silk; about $215. De Pinna; Julius Garfinckel; Montaldo's. Richelieu earrings. White kidskin gloves: Van Raalte. Ostrich cloche: Miss Alice.

LOUIS FAURER

More fascinations in black—for the after-six gaieties starting now.

Left: Understated and devastating—a late-day dress in matte-black wool, the back very bare, waist circled by a crushed cummerbund. By Anita Modes; about $50. At Bloomingdale's; Jordan Marsh, Miami. Earrings by Hobé. Hat of brown satin with brown plumes; Lilly Daché.

AFTER-6 DAZZLE

Right: Black chiffon, finely pleated, to float through autumn dinner-parties, small dances, or evenings on shipboard; at front and back, a black satin bow. This dress was one of the charmers in an Estevez fashion show at a dinner-dance on the S. S. "Rotterdam," a benefit for the United Hospitals Building Fund of Newark; its joint sponsors, Bamberger's and the Holland-America Line. The dress, about $155; at Bamberger's.

LOUIS FAURER





Left: Couldn't be more alluring; bare-back dinner dress, matte-black cloqué silk, with a twist of cording winding around the bodice and hem. By Edward Abbott; about $110. At Altman's; Jordan Marsh, Miami; Neiman-Marcus; I. Magnin.

AFTER-6 DAZZLE

Right: Black with a glimmer for after six. A soft shimmering black silk dress rising high at the front, dipping low at the back. By Jerry Silverman, in William Rose silk; about $90. Atelier Nina earrings. Black kidskin gloves by Aris. Dress and gloves at Miss Bergdorf of Bergdorf Goodman. Dress, also Gus Mayer; Joseph Magnin.

LOUIS FAURER





Above: Black dress of filmy silk, with a bare slant, simple as a Caryatid's. About $70. Black nylon gloves by Hansen. All at Lord & Taylor. Dress, also: Joseph Magnin. Black satin head-bow: Lilly Daché. *Left:* Black for a small gala—in satin. By Mr. Blackwell; about $160. Kidskin gloves by Dawnelle. All at Altman's. Dress, also: Wm. H. Block; Goldwaters. Hat by Adolfo. Aurora chinchilla scarf: Fredrica.

AFTER-6 DAZZLE

Right: A blaze of silver, gold, and white brocade. By Jane André, in brocade of Du Pont nylon and silk woven with metallic threads; about $50. Kidskin gloves: Meyers Make. Both at Saks Fifth Avenue. Dress, also at Hutzler's; Woodward & Lothrop; Sakowitz. Feather-and-bow headdress by John Frederics.

LOUIS FAURER



Travelling with a submarine is rather like motoring with a lion cub: people notice it. Moreover, Under-Sea Hunter, the baby sports cubmarine that was our cruise ship in the Bahamas this winter, is not only a substantial eighteen-foot miniature submarine, she is bright yellow and easy to spot as a seagoing taxi. Which helps to avoid such crises as happened last year when—still painted submarine grey—she surfaced near a fishing boat, causing the fishermen to panic and think they were being attacked by a grey underwater monster. Such a dazzling unmistakable chrome would make even a near-sighted whale think twice before snapping her up.

We chartered Under-Sea Hunter along with her mother ship, Sea Hunter, a sixty-five-foot converted shrimp boat. Sea Hunter had very comfortable living quarters and carried a cradle aft atop the main cabin for the tiny sub, besides toting around a miniature fleet—a diminutive outboard and a powerful larger one, the surface companion of the cubmarine on all her runs.

Our charter was for ten days and our interest far from scientific; fun and amusement was our goal, and we got it with a bonanza of magnificent underwater scenery and incredible views of fish life. We also planned an underwater safari for shark using the two compressed air spearguns the cubmarine carries mounted forward. We were, in fact, lucky to find the Hunter family free for such an unscientific charter since the whole quartet is usually out researching for the Miami Marine Laboratory or the Lerner Institute at Bimini. Rather than cruise about from island to island we planned to find a pleasant protected anchorage off the main seaways, set up a base camp as we do on safari in Africa, settle down there, put the cubmarine in the water and go out hunting or underwater sight-seeing every day. There are countless such anchorages in the Bahamas but we decided to go about one hundred and ten miles southeast of Nassau to Lee Stocking Island, which is totally uninhabited yet only two hours by outboard from Georgetown with its airfield.

My husband and I jetted down from New York to join the Hunter family's owner, newspaper-publisher John Perry, at Nassau's Yacht Haven, where we found the quartet awaiting us, surrounded as always by a crowd. Under-Sea Hunter is John Perry's dream child, his third cubmarine and the model for those scheduled for next year. Complete with bucket seats and tail fins, she has, instead of the classic periscope, a cabin ringed with eleven plexiglass portholes and an overhead one so that passengers can see everything that goes on around them in the blue-green world of water.

The cubmarine is the first "dry" type of two-man submarine and a complete new concept in underwater transportation. Although there have been other midget submarines, they have been strictly for bathing-suit passengers—to submerge they simply fill up with water and occupants must wear diving masks. Whereas in Under-Sea Hunter driver and passenger stay completely dry and no aqualung masks are necessary *(Continued on page 208)*





BY CANDACE ALIG VAN ALEN

WE CHARTERED A BABY SUBMARINE...

WE PAINTED IT YELLOW SO WHALES WOULDN'T SWALLOW IT





VAN ALEN



LOUIS FAURE

CRUISE ORIENTED

CLOTHES-LIFE FOR A SIX-WEEKS TRIP ON THE S.S. "ROOSEVELT," LEAVING SAN FRANCISCO FOR HONOLULU, JAPAN, MANILA, HONG KONG

Embarking suit—brushed wool herringbone, left, in peridot green. Under the .9 coat, a sheer wool camisole. By Cooper-Couture; Fabrics by the Rings; about $235 at Lord & Taylor; Carson Pirie Scott; Frost Bros.; Frederick & Nelson. Hat: Hattie Carnegie. NoMend stockings. Pandora shoes.

For the third day out, and on to Hong Kong mornings—a pink wool shift, coming topside above, that falls straight from a boat neck, with big flat buttons at the sleeveless shoulders. By Nantucket Knits; about $40. Scarf by Burmel. Both at Altman's. Dress also at Hutzler's; I. Magnin.

GENE LAURENTS



1



2

4

5



3



6

CRUISE ORIENTED

Ship that shapes this story: the S.S. "Roosevelt," the most recent addition of the American President Lines. The cruisables, shown on these six pages, are clothes season-planned for a late-autumn trip—the "Roosevelt's" next serpentining happens November 10, when it leaves San Francisco for Honolulu, Yokohama, Hong Kong, Manila. Coming back, another stop is Kobe. People who know this ship (completely rebuilt and re-contoured; her maiden voyage was May 10) call her cosy; she's comfortably, not overwhelmingly, sized, is not a speeder. The course for this cruise—thirty sea days, twelve on land—is based on the best possible weather. A heated, glassed-in pool is filled the second day out, can be sunned around for most of the trip. More pleasantries: Japanese language lessons, given mornings; a chef, Charles J. Daniel, who won the Culinary Championship in the 1960 Olympics; spectacular flower arrangements everywhere in pinks, reds, oranges; much entertainment for children; pre-arrival travelogues of countries to be visited; telephones in all rooms; kennels that adjust to fit big or little dogs. Shore excursions for this trip are arranged—if arrangement is your wave-length—by American Express.

Some of the land fascinations—the Red Feather restaurant in Tokyo, good for game; the Japan Art Centre in Kyoto where paintings, mostly abstract, are sold, in English, reasonably; a steam bath and massage also in Kyoto (a jewel town, available quickly from Tokyo by electric train); Geisha wig shops; the flea market in Cat Street, in Hong Kong; water-frontish night spots in Manila.

For these ports, at this time of year, clothes-needs include a full summer treatment for Hawaii and for Manila—where it can sizzle even at Christmas; a fur-lined coat for brisk days in or near Japan and in-between-weight suits and knitted dresses. Shown here are some starters; to add are the coolest dresses, beach and pool clothes; at least one long wool evening dress, possibly glinty, possibly knitted; wool socks to wear in the no-shoes places of Japan. (For other details, see page 211)

1. Deck-strolling raincoat of double cotton poplin, snug striped collar and cuffs of knitted wool. Beige with black-white-taupe stripes. A Cardin design for Tellshire, of Reeves fabric, Zelan water-repellent finish; about $45. Scarf by Doro. Both at Bonwit Teller. Coat also at Neiman-Marcus. 2. For dinner (and a long post-cruise life)—sleeveless black double-knitted wool with wide, buttoned belt. By Irene of Glenton; about $55 at Martha West. Necklace by Richelieu. 3. 2-ply cashmere cardigan in soft blue, jacket-shaped. By Pringle; about $45 at Bonwit Teller; Hudson's; I. Magnin. 4. The established travelling fur-lined coat—beige wool velours, with lining of nutria. By Stanley Nelson; at Bonwit Teller; I. Magnin. Sunglasses by Renauld of France. 5. Good warm suit for land or sea, in blue wool. Jacket piping, and nylon and acetate blouse, black. By Tricosa; about $110 at Saks Fifth Avenue. Sunglasses by Lugene. 6. 'Gator-printed dress of black and white knitted wool, two-piece finished in narrow black edges. This, Goldworm; about $40 at Lord & Taylor; Rich's; Himelhoch's.

CRUISE ORIENTED

Sighting land, 'cross the bay — a knitted mohair-and-wool dress in purple cowl topped. By Kimberly, about $60. At Bergdorf Goodman; Marshall Field; Harzfeld's; I. Magnin. Marvella earrings. Sunglasses at Lugene.

GENE LAURENTS

Parquet pullover, behind the wheel, of knitted mohair in black and white. Skirt, double-knitted black wool. By Dalton: top, about $25, skirt, about $18. Echo scarf. All at Bonwit Teller. Dress: Neiman-Marcus; I. Magnin.

THE SPECIAL PLEASURE OF PRAISE FROM THE SURLY

BY PAMELA HANSFORD JOHNSON

"We are always perversely flattered by the praise of the angry, the contemptuous, the unlovable."

It is flattering to be invited to expatiate upon a dictum of one's own. One has forgotten it; looks at it again, admires one's own sagacity. "I, too, shall make *The Oxford Dictionary of Quotations*. . . ."

I have been studying the above remark, which is from my novel, *The Sea and the Wedding:* and doing so with mixed feelings. A feeling of self-admiration was succeeded by a far stronger feeling of disappointment. The sentence looks like a truism. It is obvious that there is no great pleasure in receiving the compliments of those who praise easily. We want to be praised just by ourselves, and not in company with a hundred others. What girl ever took pleasure from the words of the prize-giver on Speech Day: "I see before me row upon row of bright and charming faces . . ."? What we want to hear is, "I see in the middle of the third row a girl with a particularly bright and charming face, in fact, she has the only charming face in this otherwise pie-faced assembly." We are dogs-in-the-manger about praise. "Whoever degrades another, degrades me," said Whitman. We feel: "Whoever praises me while simultaneously praising another devalues me." All this is painful and all of it true.

Is there, however, nothing else here? I am inclined to think that I meant rather more than I thought at the time—which is a common experience to writers, who use the planchette board far more often than they think. I did not say, "We are always perversely flattered by the praise of those who hardly ever praise." I said specifically, "*by the praise of the angry, the contemptuous, the unlovable.*"

I am now feeling more cheerful. I stated the truism, but stated it, I think, so that it means something more.

Now in our vanity, most of us tend to exalt, to set a premium upon, the harsh and ugly spirit. The power of the angry paranoiac is something which never fails to surprise me, though it is common enough. Take Hitler; or Frederick Rolfe, the English eccentric who called himself Baron Corvo. In personal relations they were deplorable, violent, insulting, self-absorbed, biters of hands that fed them: but each in his own way attracted a devoted following—to say the least of it, in Hitler's case. I happen to think Rolfe had a thread of purple genius running through his absurdity; but the fact that a recent Corvo Exhibition in London drew a gate of some forty thousand people seems to me far less due to the recognition of that thread, than to the fascination of his strange and contemptuous personality. Such psychological types present a challenge. "So he hates everybody?" we say to ourselves, "It must be fascinating to be the only person he doesn't hate. And he would not, he could not, hate *me.*" This is our natural masochistic impulse run amok.

The attraction of the ugly nature is often felt by young women in love. George is known to be a violent and insulting person, a hater, a bully. "How splendid if he should be all those things for everyone else, but quite different for me! How it exalts me that, where I am concerned, George is quite another man! It means that there is nothing fundamentally wrong with poor George except that, up to now, he has failed to meet anyone quite so marvellous as myself."

In most normal women, the masochistic impulse exists, and its existence might be admitted if it were called by a more beguiling name. The majority of women *want* the final voice in the home to be the husband's; but most young girls think that to marry that final voice, they must marry a bully. Many of them do. They start out happily enough, and when the first rush of love is on, they enjoy their slavery, even if it brings them to tears and to mock-submissions which become less and less of a mockery as time goes on. Horrible George is theirs alone; to him, they alone are desirable, they are the chosen. This agreeable state can go on for quite a long time.

Then the girl grows up, and looks at George with cold, unclouded eyes. He has not, after all, chosen her because she is much more wonderful than all the others. He has chosen her because she seems the most satisfactory victim. He is content to go on making her cry, to go on playing his masterful games; but she is not content at all. She needs, in public at least, to be treated with respect, and her own voice to be heard. Imperceptibly at first, George begins to slip. Even in the home, the fun has gone sour. He begins to cajole her a little, to make the mock-games more overtly playful; but he has lost these games, he has lost her admiration, and he has lost her. Violence in love is acceptable only when the sexual impulse is at high tide. Let it ebb ever so little, in the ordinary way of things, and George is finished. Either he dwindles into a commonplace, unremarkable husband, or George gets divorced.

This, however, is simply how the desire for the praise of the unlovable acts in love. It is not only women who are desirous of it,

and the desire is by no means confined to the circumstances of love alone.

When I was a young woman, and had begun to write novels, I had among my acquaintances a man whose judgments were notoriously savage. He liked nobody, he admired nothing. Admiration he regarded as weakness. He was scholarly by nature, and widely read, much more so than I was at that time, or others of my circle. For us, he was a destroyer of delight. When we became enthusiastic about some book, he would strip the poor thing down as if he were peeling an onion, and show us that there was nothing inside it. We used to go to him for permitted reading; I think he admitted the possibility of being seen, without disgrace, with five books only out of the whole of Western literature. He took the greatest pleasure in making us seem fools, in pointing out the personal motives for our admiration of this writer or that, and in convincing us that we were without capacity for objective judgment of any kind at all. He had a fine, Byronic sneer with which he was far from sparing. Did we, however, for these reasons, exclude him from our company? Certainly not. For he represented a challenge. Each of us was hoping that some day, in some particular case, he would make an exception of *us*.

I remember one glorious heady day when I dared to show him a short story of mine in some recondite quarterly. He read it through in five concentrated minutes (it was not very long). Then he looked at me, and muscled up his mouth into that right-hand sneer we found so engaging. For a moment he did not speak; and, of course, I did not dare to. Then at last he said, in a high, tintinnabulating drawl which rings in my ears to this day, "That is probably not so stinking as most of your stuff."

What joy! What praise! I could think of nothing else. I almost fell in love with him. Why had not all my friends been there to hear him, and to know that *I* had become the one marvellous exception?

A year later I had grown out of him. He might have ranked me with Shakespeare and I should not have cared. For by that time I had understood the nature of his power over us, understood how passionately he cared for his own image in our eyes, understood how easily he might be destroyed by ruthless and confident dissent. I wanted to be kind to him now, to pretend that I still took him seriously; I am afraid I began to eye him with a motherly look. And that, for him, was too much. He began to fall away, little by little, from our circle; and soon was gone altogether. How old is he now? In the early fifties, I suppose. And where is he? I haven't the slightest idea. He was a very unpleasant young man. And yet . . . and yet . . . "Probably not so stinking as most of your stuff." I have never to this day known an impulse of pleasure so violent from any praise which has come my way since.

The intellectual bully, the "demolisher," should always be regarded with suspicion. You might suspect, to begin with, that he hasn't read very much. Eclecticism in reading demands far more of the critical mind than a devotion to a few canonized books. You may, of course, be entirely wrong: his reading may be enormous, but his tastes stultifyingly narrow. "I have never read a second-rate book in my life," said one of these demolishers to me. Then how, I wondered, could he know the rating of what he did read? (Of course, I was too intimidated to ask him.) Next, you might suspect that if he is so very violent about certain writers, those writers in a mysterious way are hitting him where it hurts. Why is he so angry? Is there some psychic scar, or can there be some health defect? In the history of tyrannies, people have often been told what they can't read; but never (at least with any success) what they *must*. Yet the demolisher has great power over the young; partly because he has the courage of his own straitened convictions, and partly because the young are always glad to be excused a lot of hard work.

The social bully usually enjoys popularity for some time. "You never know what he's going to say next." But in the end he is always rude to club servants, and then he is thrown out of clubs. Yet he retains his friends, for he invariably keeps (this is deliberate) something lost, lonely, friendless and spaniel-like in his eyes. "Old Joe is pretty intolerable, but somehow one can't let him down." Meanwhile, Joe flourishes like the green bay tree, but never for very long in the same circle. There are always other circles ready and eager to receive him, in the hope that they may be, in Corvo's words, "the Divine Friend, greatly desired."

Listen for the give-aways of those who long for the praise of the angry, the contemptuous, the unlovable.

"He doesn't like most people, but *I* get on with him."

"He's rather a dear, when you really *know* him."

"Well, all I can say is that he's always charming to *me*."

"If he *does* happen to like you, he can be quite wonderful."

The trouble with writing to a text is that the result always begins to bear an ominous resemblance to a sermon. This is a very bad thing, since sermons have to end on an affirmation, on Mrs. Bloom's "Yes, yes!" By their nature, they imply that answers shall be given.

Of course I have no answers to give, and no directives. Even now, seeing through the fraud, I should probably cherish more dearly a word of praise from the gloomiest, rudest, most uncompromising of my acquaintances, than from the wisest and kindest of my friends. Human nature isn't totally unregenerate, but regeneration is, I find, awfully hard. Also, the further I see through the angry, the contemptuous, the unlovable, the more treacly my sentiments grow towards them. Surely they are sad? Surely there is some hidden reason for their atrocious behaviour which, if only I had the key, would explain everything? *Tout comprendre, c'est tout pardonner*. And who is better equipped to understand the brute, than I? Supposing I withdraw my affection: won't he go from bad to worse? And in that case, shall I not be morally responsible for his deterioration?

So I can never quite bear to let him go. Who knows, perhaps some day, as a response to all my efforts, he will say to me—"You are probably not quite so disgusting as most of my friends."

And I can not, despite my intellectual distaste for him and for all he stands for, escape the youthful feeling that that is going to be quite a day for me.



You're looking—above, right, and on the following two pages—at some of the most important accessories in fashion this year: sleek, slender, shapely, tapering thighs. Accessories for? For everything that's clinging, crêpe, or knitted. And for one of the catching new excitements in at-home dressing; namely, the dress that's slashed to the thigh. Right now, here's how thighs are taking the news. *Opposite*, practically nothing but stockings for thighs that need practically nothing but—long, sheer Panti-Legs, in a paleness called Bisque. By Glen Raven, of Enka stretch nylon; about $3. These, at Lord & Taylor; Hutzler's; Woodward & Lothrop. *Above* (and in close-up at right), slashed dress of heavy white crêpe, to wear with the barest satin sandals—and perfect thighs. Dress by Sloat of Avisco rayon and Celanese acetate (Onondaga fabric); about $45. At Bergdorf Goodman; Neiman-Marcus; I. Magnin. Evins sandals.

LOUIS FAURER

THIGH—

THE NEWEST BONE IN FASHION





The look of dresses slashed to the thigh: only as alluring as the look of a long, smooth line of thigh beneath them. Three quick means to that end, right here. *Left,* smidge of black girdle to wear with a pair of the new leotard stockings when all that's indicated is a jot of control at the hips. (Indicated fairly often in this era of slithery crêpes.) By Hollywood Vassarette, in knitted elasticized fabric of Du Pont nylon and acetate; about $3. At Henri Bendel; Dayton's; Harzfeld's. *Below,* the right slip for anything clingy, shifty, or slashed—a short, straight black crêpe chemise that stops, lacily, where a slash starts. By Iris, in crêpe of nylon, silk, and Dacron; about $17. This, at Saks Fifth Avenue; Neiman-Marcus. *Right,* for the woman who's within inches of a perfect thigh-line (or on the brink of trying St. Laurent's thigh-conscious fisherman's shirt-line): a girdle to line things up smoothly—just enough length, and the panels at the sides are pleasant but firm. By Olga, of beige nylon power net made with Lycra, doubled through the panels. About $13. At Lord & Taylor; Sakowitz; Bullock's Downtown.

LOUIS FAURER

CHICAGO VILLA

THE MEDITERRANEAN LOOK IN AN APARTMENT ON LAKE MICHIGAN

To walk into Mrs. Morton Zurcher's Chicago duplex apartment, shown here and on page 201, is to have the sense that one has happened into a Neapolitan cliff-top villa. Fifty feet long, with a high, broad view of Lake Michigan, the great living-dining room *opposite and right below,* has off-white walls, two white marble fireplaces, a jungle of plants, and towering French windows, bare of anything except light-filtering blinds. When Mrs. Zurcher bought the apartment, originally designed by the great architect, David Adler, she kept the Adler detail but changed the look—from a Chippendale museum, full of Oriental art, into a light-struck modern apartment, full of art and artifacts of all ages and nationalities.

Dazzling green and white marble columns march across the polished parquet to separate the two sections of the room. When the architect, James Speyer, planned the column placements, Mrs. Zurcher had one condition: "Must be able to waltz between them." Many of those who do waltz between them now are people who help Mrs. Zurcher in her contagious program of helping good things happen. Mrs. Zurcher—tall, attractive, gentle-voiced—continues with productive enthusiasm her family's interest in Chicago and in its cultural development. President of the Woman's Board of the Chicago Art Institute, Mrs. Zurcher has been working on plans for the Fête de Versailles, the extraordinary gala which on October third officially opens the new Morton Wing of the Institute. An artist as well as an instigator, Mrs. Zurcher designs publications for the Art Institute, is the Chicago representative of Mrs. Kennedy's Fine Arts Committee for Paintings. On leave from art, Mrs. Zurcher tries to give equal time to another long-time Morton interest—trees. At the Morton Arboretum, twelve hundred acres of trees, some thirty miles from the Loop, she is innovating their courses in tree studies for adults and children. *(Continued on page 201)*

Dinner at Mrs. Morton Zurcher's might be as Greek as the first-century Greco-Roman columns that divide her living room from her dining room. Mrs. Zurcher is particularly fond of Greek cuisine, and likes a menu that starts with Egg and Lemon Soup, followed by Moussaka, Greek Salad, Baklava, Turkish Coffee, with Roditys, the Greek red wine, served throughout. The table on which this would be presented, opposite, *is a composition of gold and smoke and white. On a cloth of clear yellow linen, almost everything is modern vermeil from Tiffany: the candlesticks, cigarette cups, ash trays, match boxes. The place plates are gold lustre on white, the goblets, smoky Swedish crystal. When the party starts, all natural and electrical illumination will give way to votive lights and candles.*





LEFT ABOVE, in the entrance hall, a Henry Moore silk-screen print, a Bertoia dandelion. RIGHT ABOVE, a bronze nude by Lehmbruck, a Tarascan terra-cotta figure, a Colima pottery dog, a white Japanese paper lantern, a fern riding high on a Renaissance marble column.

JOHN STEWART

VOGUE'S FASHIONS IN LIVING



SET AND PHOTOGRAPHY: LIONEL FREEDMAN INTERIOR: EVERETT BROWN A. I. D. GOWN: RUDOLPH JEWELS: JOSEF MORTON

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CHICAGO VILLA (continued)





JOHN STEWART

Although Mrs. Morton Zurcher's apartment is a clear and handsome statement of her own life, it does not overlook a heritage crowded with history. Some of that history was made by Mrs. Zurcher's great-grandfather, Julius Sterling Morton, a Nebraska pioneer whose vision of ever-growing beauty led him to invent, and see on its way to a national institution, the commendable Day called Arbor. In the year he introduced Arbor Day, a million trees were planted on the prairies of Nebraska; now billions of trees are planted yearly throughout the land in tribute to Mr. Morton's idea. Twenty-one years after the premiere of Arbor Day, Mr. Morton became Cleveland's Secretary of Agriculture. His son, Mrs. Zurcher's grandfather, was Joy Morton, who founded the Morton Arboretum, and was one of the originators of the Chicago Plan, the basis of that city's present redevelopment. Mrs. Zurcher's father, Sterling Morton, in addition to his art and arboreal interests, was deeply involved in the development of the teletype.

The ancestor who most piques Mrs. Zurcher's curiosity is Mrs. John Rolfe, the Indian princess whose maiden name was Pocahontas. Pocahontas Room is what Mrs. Zurcher calls her upstairs sitting room, *above left* and *right*, a small, enclosed, plum-coloured sanctuary that invites study and research and a long, close look at the past. The room has two tall windows, shiny black blinds, hundreds of books, and a fascinating store of Pocahontas lore. On the wall, *above left*, engravings and lithographs, some of them Currier & Ives, all relate to Pocahontas. To the left of them, a beautiful old English printing press symbolizes a small, limited-edition publishing company that Mrs. Zurcher operates and designs for—The Pocahontas Press. On the right, a cigar-store Indian figure of Pocahontas looks on inscrutably.

In the photograph, *above right*, Mrs. Zurcher wears the long, loose, luxurious sort of thing she likes for a dinner-party at home—here, a golden satin hostess gown with a sable collar. In 1616, an unknown artist painted the portrait above the mediaeval stone mantelpiece, "Pocahontas at the Court of St. James." This is a copy of the original in the Mellon collection at the National Gallery in Washington. With the usual vigour she applies to bringing people and significant art together, Mrs. Zurcher is trying to persuade the National Gallery to lend her own, and Captain John Smith's, Indian heroine to the White House.



DRAMATICS IN THE MENU: THE SOUFFLÉ

DRAWINGS BY ED KASPER

10 SOUFFLÉS, ALL PRIMA DONNAS, impatient, defiant, elusive. George Bradshaw, a man quick to lament the pitfalls of fancy cooking—something he does brilliantly in *Cook Until Done*, the funny, readable new recipe book he wrote with Ruth Norman—has these dark remarks about the soufflé temperament: "Such an autocratic dish, so foot-tapping, so would you look at the clock please, allowing no delays, no courtesies, no have-more-soups, that if you feel you must serve a course before it, produce a platter of something with drinks. Then *that's* out of the way, and at the proper time you can be at the table, sitting up straight, hands folded in lap, eyes focused, Awaiting the Appearance." Marie Antoinette, we hear, was the instigator of the first soufflé. "Make something," said she to her chef, "trumpet-like for my favourite trumpeter, the royal *souffleur*." The chef toyed with some eggs, came up with a dish as delicate as a breath, as weighty as a trumpet note. He named it soufflé and few cooks with a bit of the theatrical in them have been able to resist the idea ever since. To tame a soufflé, follow the instructions of the ten well-organized cooks whose recipes appear on this page and the next. And heed these words. Eggs should be room temperature. Use a straight-sided soufflé dish, well-buttered; on top of the butter can go, if desired, a coating of grated cheese or bread crumbs. The best air bubbles are beaten into the egg white with a French wire whisk. If there is any waiting time to be put in, let the diners do it. The soufflé, unless it's an extraordinary one, absolutely won't.

JAMES BEARD, one of the best known American food and wine experts, conducts cooking classes, gives cooking exhibitions, and has written a number of books, of which the newest, *Delights and Prejudices*, will be published early next year. A tall, ruddy, jolly man, Mr. Beard charms guests in his New York apartment by having them sit in his beautiful kitchen and talk to him while he prepares, with unique Beard dash, a meal that might go like this.

SEVICHE OF SCALLOPS

COLD ROAST BEEF SLICES, SALSA FRIA

CORN AND CHILI SOUFFLÉ

STUFFED PEACHES WITH CASSIS PURÉE

Light Lager Beer

HOW TO MAKE CORN AND CHILI SOUFFLÉ

(For four people)

Combine *5 egg yolks, one 12-ounce can corn, 1 teaspoon salt,* and *1 tablespoon chili powder* in blender. Blend at low speed for 1 minute. Combine with ¾ *cup grated Gruyère cheese* and fold into *5 stiffly beaten egg whites.* Bake in a buttered 1½-quart soufflé dish 35 minutes at 400°.

MRS. FRANK OBER lives with her husband and three children at Hope Hollow Farm in Monkton, Maryland. A cook both accomplished and venturesome, Mrs. Ober has developed a formula for servantless country entertaining, likes movable feasts and dishes which can linger on a hot plate without being spoiled. Here is a menu that Mrs. Ober has used for a hunt supper after the Elkridge Harford Hunt. The soufflé is an unusual one because it has staying power, will not fall disconsolately if it must await the guests.

HOMINY GRITS SOUFFLÉ

COLD VIRGINIA HAM — BAKED TURKEY

MIXED GREEN SALAD

LEMON ICE — SAND TARTES

Wine: Maryland White Boordy

HOW TO MAKE HOMINY GRITS SOUFFLÉ

(For four people)

Place *4 cups milk* in a double boiler, then add *1 cup fine grits, 2 tablespoons sugar,* and *2 tablespoons butter,* cook for about 15 minutes or until it seems to thicken, then whip in *2 egg yolks,* place in a buttered baking dish and gently fold in *2 egg whites* beaten stiff, with a *pinch of salt,* dot with *butter,* and bake at 350° for 30 minutes or until brown.

MRS. WILLIAM SHOCK entertains a great deal at her house in St. Louis and her house in New Hampshire and, in each house, both Mrs. Shock's presentation of food and Mr. Shock's wine cellar have gained delicious reputations. The following menu is for a New Hampshire supper, served perhaps at a big Irish Hunt table in the old barn that the Shocks have turned into a guest house.

SOUFFLÉ VENDÔME

STRING BEAN SALAD

COUNTRY HAM, SLICED THIN

HUNGARIAN PANCAKES

Wine: Pouilly Fuissé 1957

HOW TO MAKE SOUFFLÉ VENDÔME

(For four people)

Melt *3 tablespoons butter,* stir in *3 tablespoons flour, ½ teaspoon salt, few grains red pepper.* Slowly stir in ¾ *cup warm milk,* cook and stir until thickened. Remove from fire, add *1 scant teaspoon dry mustard, 3 tablespoons grated sharp Cheddar cheese, 2 tablespoons grated Parmesan cheese.* Add *4 egg yolks,* one at a time, stirring after each one is added. Return to heat, bring to gentle boil, stirring constantly for 1 minute. Cool. Fold in *4 beaten egg whites.* Grease a soufflé dish, dust with a little grated Parmesan cheese, cover bottom of dish with half of the soufflé mixture. With back of a tablespoon make four to six hollows in soufflé, spoon 1 teaspoon *sour cream* in each hollow. Break a *raw egg* in each hollow and sprinkle lightly with salt and pepper, cover with remaining soufflé mixture. Bake in 350° oven for 25 to 30 minutes until soufflé is firm. Serve at once.

VINCENT FOURCADE, a young French interior designer now working in New York, designs and produces, single-handedly, appealing luncheons that his friends look forward to as a gala break in a business day. Although someone comes in to wash the dishes, Mr. Fourcade does everything else—most of it before he leaves for his office in the morning, which makes a relaxed lunchtime host. Here is a favourite autumn luncheon menu, one which he might have had in France during the shooting season.

CROWN OF ASPARAGUS SOUFFLÉ

COLD PARTRIDGE IN LEMON JELLY

WATERCRESS SALAD

BRIE CHEESE

FRESH RASPBERRIES

Wine: Champagne Nature

HOW TO MAKE CROWN OF ASPARAGUS SOUFFLÉ

(For four people)

Melt *3 tablespoons butter* in a heavy-bottomed saucepan, add *1 onion,* peeled and chopped, and sauté for 2 minutes. Sprinkle *3 tablespoons sifted flour* on top stirring constantly while sprinkling. Cook 5 minutes. Gradually add *1 cup chicken broth* and ½ *cup light cream,* stir constantly until mixture reaches boiling point. Cook gently 5 minutes more, stir occasionally. Add ¼ *teaspoon pepper;* strain. There should be 1 cup of sauce. Let cool for 10 minutes. Add *1 cup ground and cooked ham, 4 egg yolks,* beaten, *5 chopped asparagus tips,* beating steadily. Test for seasoning. Preheat oven to 350°. Beat *5 egg whites* until stiff but not dry; fold into the ham and asparagus mixture, gently and carefully. Pour into a buttered 1½-quart soufflé dish. Arrange *15 asparagus* on top in concentric circles, tipping tips up gently to form crown. Bake 25 to 28 minutes. Serve at once. *(Continued next page)*

DRAMATICS IN THE MENU: THE SOUFFLÉ

MRS. NORBERT McKENNA, Vogue's Food Editor and an accomplished Norfolk, Connecticut, and New York City hostess, believes that there should be in every soufflé repertoire at least one low-calorie recipe. The one she suggests here keeps to 224 calories a portion by the elimination of butter and whole milk in the regular soufflé cream sauce. This, with other low-calorie foods and desserts made with sugar substitutes, makes a menu which provides a light, but interesting, meal for a weight-conscious group.

LOW-CALORIE CHEESE SOUFFLÉ

MUSHROOM SAUCE

CAULIFLOWER AND TOMATO SALAD

RYE CRISP—CHIVE BUTTER

LOW-CALORIE STRAWBERRY ICE

LOW-CALORIE MERINGUES

Wine: Pouilly Fumé

HOW TO MAKE LOW-CALORIE CHEESE SOUFFLÉ

(For four people)

Butter 1½-quart soufflé dish. Roll *2 tablespoons grated Parmesan cheese* around until evenly coated. Shake out excess cheese. Blend *3 tablespoons flour, 1 cup skimmed milk, ¼ teaspoon dry mustard, ¼ teaspoon white pepper, a few grains Cayenne pepper* in a blender until smooth, about 30 seconds. Pour into a 2-quart saucepan and heat, stirring until boiling point is reached, and sauce is smooth and thick. Lower heat and simmer the sauce for a minute. Have a bowl ready for whites, and the eggs at room temperature. Preheat oven to 375°. Separate *5 eggs*, dropping *4 yolks*, one at a time, into the hot sauce beating fast with a wooden spoon. Grate *1½ cups Gruyère cheese* on a piece of waxed paper; the cheese need not be grated on the finest side of the grater. Fold cheese into the sauce, correct seasoning. Cool. Add a *pinch of salt* to the *5 egg whites* and beat with a French whisk until stiff and shiny. Fold one-third of the whites into the cheese mixture till well incorporated. Fold remainder of the whites into the mixture with quick light movements, leaving little blobs of white. Pour into the soufflé dish and bake for 25 to 30 minutes till puffed and brown.

GEORGE BRADSHAW said of his menu here, "This serves four, but hardly lavishly. If it is to be dinner, let's hope you have had a hearty lunch."

ANCHOVY SOUFFLÉ

ARTICHOKE BOTTOMS WITH SPINACH

CUCUMBER SALAD

LEMON ICE

Wine: Chablis, 1957

HOW TO MAKE ANCHOVY SOUFFLÉ

(For four people)

Buy a 2-ounce can of *rolled fillets of anchovies*, dump three quarters of them—capers, oil, and all—into a bowl and mash them into a paste. Next, separate *6 eggs*. Set your oven at 350°. Then, in a double boiler, melt *3 tablespoons butter*, add *3 tablespoons flour*, mix smooth and let cook a little. Then add gradually *1½ cups chicken broth*. Keep stirring this endlessly until it makes a rich smooth thick cream sauce.

Now add the anchovy paste, beat, then *5 of the egg yolks*, and beat again till all is smooth. Take the top of the double boiler off the water and set aside to cool. And it must cool. Anyway 20 minutes.

At the end of 20 minutes, beat the *6 egg whites*. Be careful about a beater. Some of the electric ones have small rotors, which tend to give the egg whites no more than a whipped cream consistency. This you don't want. The object of the beating is to turn the whites into a great roaring bowl full of stiff glistening white peaks. Actually an old-fashioned hand-turned machine does this best, I am sorry to say.

Well, you have your stiff egg whites, somehow. Spoon about a third of them into the anchovy mixture and beat until all is smooth and foamy. Now dribble this over the remaining whites and carefully lift and fold the mixture until it is approximately smooth. Then slide the whole into a 2-quart soufflé dish which you may or may not have buttered and floured. Then into the preheated oven.

At the end of 20 minutes open the oven door and give the soufflé a small shove. If the top wobbles, it is not done. Give it another 5 minutes, maybe more. The top should be firm. Every oven in the United States differs, I believe.

When it is done serve it immediately to those people who are so patiently waiting with folded hands.

MISS BETTY WASON is a great authority on the history, as well as the making, of good food, as her most recent book, *Cooks, Gluttons & Gourmets*, so ably proves. Of the history of her Turkey Soufflé she told us: "This was inspired by some leftover turkey, and I happened also to have on hand some rich turkey broth made from the turkey carcass. However, it can be made just as well with canned chicken meat, and, instead of chicken or turkey broth, milk or milk and cream can be used for the sauce. The dill gives a wonderfully different flavour."

TURKEY SOUFFLÉ

BABY LIMA BEANS—CORN MUFFINS

LETTUCE AND CUCUMBER SALAD

PINEAPPLE SHERBET AU CURAÇAO

Wine: Light Red Bordeaux

HOW TO MAKE TURKEY SOUFFLÉ

(For four people)

Generously grease or oil a 1½-quart baking dish, round, with deep straight sides. Preheat oven to 350°. Melt *4 tablespoons butter* in heavy skillet or saucepan; cook *2 small white onions, minced, 2 pimientos, canned, minced, 3 large fresh mushrooms, minced*, until onions are yellow. Stir in *3 tablespoons flour* and *½ teaspoon salt* until smooth; slowly add *¾ cup clear turkey or chicken broth*, then *¼ cup heavy cream*, cook over very low heat for 2 minutes. Pour some of hot sauce into *4 egg yolks*, combine with remaining sauce. Stir in *1 cup finely diced turkey meat* and *1 tablespoon minced dill*, blending thoroughly. Beat *4 egg whites* until stiff, fold into turkey mixture. Pour into baking dish, bake for 40 to 45 minutes until delicately golden. Serve immediately.

To Freeze the Turkey Soufflé: The soufflé can be prepared exactly as in the recipe and frozen in a Corning Ware casserole. Take directly from the freezer to *cold* oven, allow 25 to 35 minutes added baking time. (Variable baking time because some ovens are slower in heating, some freezers maintain lower temperature than others.)

MRS. ROBERT HARVEY and her late husband entertained so well in Chicago and served such must-have-this-again food that her friends badgered her into writing her first cook book. Now living in New York, Peggy Harvey continues to write books about cooking—in work, *Cooking for One*, designed for single men and women. Since she is happily concerned with cooks who lack time to prepare classic dishes in the traditional manner, she has worked out many simple versions for beginners and for women whose kitchen time is necessarily limited. Her Hamburger Soufflé is one such quick dish, and she would serve it with this menu.

SHARKFIN SOUP

HAMBURGER SOUFFLÉ

FRIED TOMATOES WITH SAUCE DIABLE

ROMAINE SALAD

PEARS À LA BOURGUIGNONNE

Wine: Beaujolais Brouilly, 1959

HOW TO MAKE HAMBURGER SOUFFLÉ

(For six people)

Melt *2 tablespoons butter* in a heavy iron saucepan and stir in *2 tablespoons flour*. Cook and stir, over low heat, until smooth. Add *1 cup Half-and-Half* gradually, stirring constantly. Add *¼ cup grated Parmesan cheese* and continue to cook and stir until sauce is smooth and thick and the cheese has melted. Add *1 teaspoon dry mustard* and season to taste with *salt* and *(Continued on page 212)*

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"AMERICA AMERICA"

(Continued from page 173)

Stavros has been listening intently. What is being said infuriates him. Now he gets up and starts for the stairs.

Isaac: "Well—it's not our affair. They're Armenians. We're Greeks. Their necks are not our necks."

Stavros, on the stairs, as he goes up, has to speak.

Stavros: "True. They're saving our necks for their next holiday."

He's up and out of sight.

Everyone is astonished at this remark, not only because of the sentiment expressed, but because of the sudden liberty Stavros has taken in the council of his elders.

One of the Men: "What! What did he say?"

The Orthodox Priest: "We all heard what he said."

A moment of bewilderment. Then all start talking at the same time, vehemently.

Isaac: "Shhhh!"

Instant silence. The men look toward the windows, anxiously, afraid they might be overheard by strangers. The discussion continues, now in a sort of whisper.

Stavros enters his bedroom, closes the door, goes to the window, opens it, and drops out into the night.

The Guitars is a combination raki house, coffee house, and cabaret. The floor is of compacted dirt. The place is Turkish-owned, Turkish-operated. The patrons—at the moment overflowing the place—are *lumpen*, many drunk, all filthy. They are vagabonds, hamals (porters), camel drivers, criminals, soldiers out of uniform, servants after hours. The lone woman present is a singer. And she is almost male. She is seated between a couple of guitarists, a match for them in any contest. She pushes a deep contralto voice through an "Aman" song. A couple of hamals are dancing on a small wooden floor in front of the musicians.

Stavros is looking for Vartan, and finds him in a corner, drinking alone at a table. Stavros sits.

Vartan drinks. then indicates the crowd: "The jails are empty!"

The music stops. The dancers leave the floor. Vartan gets up and starts toward the door. Stavros follows. Vartan goes to the musicians and, as is the custom, throws some coins at their feet. They begin to play. Stavros comes up and he and Vartan begin to dance, each solo but in the same rhythm, with the same feeling. There is great beauty in their slow circular movements. And despite the fact that they are not looking at each other, we feel that they are dancing together.

Suddenly, at what seems to be a peak in their slow, somehow orgiastic turning, Stavros whispers.

Stavros: "America America!"

He says this as if it were one word and with the deepest yearning.

Vartan: "Are you ready?"

Stavros nods slowly.

Vartan: "Come on you! Let's go you! If we don't go tomorrow. . . ."

A couple of men have come up and have been talking to the musicians. All are looking at Vartan and Stavros. The music stops. Then the lead guitar player kicks the coins which Vartan has thrown at his feet off the platform. Everyone in the room stares at the two boys. A resounding silence. A pause. Then the sound of a commotion in the dis-

tance. Finally, a huge shout. A man runs in with news. There is much milling around.

Man, shouting: "It's beginning!"

Back at the Armenian Church, where the people have taken refuge, brush, old timber, and scraps of wood are being piled against the side of the building. Coarse shouts are heard. A fence is ripped up and added to the pile. A great shout. It is a sadists' holiday. Some soldiers—half out of uniform—are supervising.

Vartan and Stavros come up. Some boys, among them Dikran, gather around Vartan, awed, frightened. Dikran takes Vartan's hand. Vartan puts his arm around his little brother. Shouts, laughter, cheers are heard.

In front of the Church, an army veteran, wearing the coat of his uniform, holds an old Armenian by the beard. His other hand brandishes a curved sword. The old man has his arms thrown out in a gesture of self-immolation.

Officer: "We don't want you, father. We want the ones who still carry the seed. Now go back in there and tell them to come out and beg for mercy."

He releases the old man, who glances at a window of the Church. His wife is watching him. The old man picks himself up and chooses what will be the last act of his life.

He spits in the face of the officer.

This is the excuse that the Turkish officer has been waiting for. He shouts. "Aaahhtesh! AAH tesh!" (Fire! Fire!)

In the Church window, the old woman watches her husband's quick death. Her eyes fill with horror as the officer's sword comes whacking down!

Soldiers immediately set fire to the piles of brush and timber around the Church. The fires at the side of the Church burn hungrily.

Inside, the Church begins to fill with smoke. The Armenians, about fifty or sixty in number, are huddled around the altar praying. As the place begins to fill with smoke, they panic, children cry, men shout.

Outside, Stavros backs off a little, thoroughly frightened. Dikran and some other young boys are as close to the front door of the Church as they can be, considering the fire and smoke.

Inside the Church, as the building itself now begins to burn, there is pandemonium.

Vartan has a desperate plan for this emergency. Suddenly he screams "Dikran!" and throws himself on the Turkish officer, pulls a dagger out of the officer's belt, and stabs him. Then he wrestles free the man's pistol and starts holding off the men who come at him from all sides.

The front door of the Church is left temporarily unguarded by Vartan's tactic. Dikran and some of the other little boys run and throw it open. People run out.

Murderous men cover Vartan. A pack of dogs on a fox. Stavros doesn't know what to do. Suddenly it is not possible to save Vartan. It is impossible.

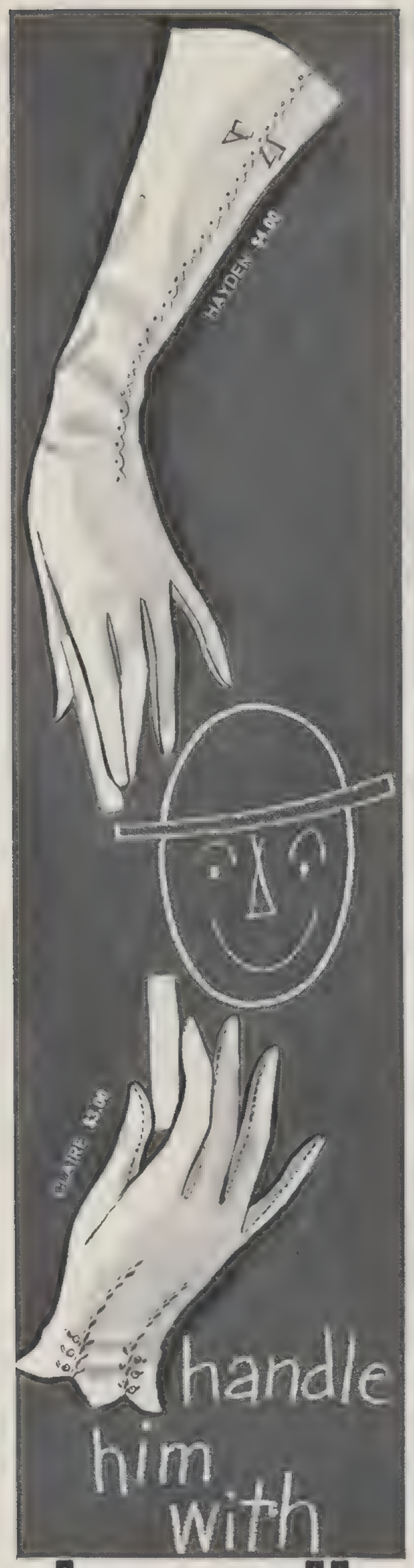
People are rushing out of the front door of the Church in all directions—men, women, and children. The Turks take out after the Armenians, killing those they catch regardless of age or sex. A Turk shouts at the top of his lungs.

Turk: "The men! The men! Leave the women! The men! Get the men...."

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A BABY SUBMARINE

(Continued from page 184)

since there is an automatic air purification system that's good for eight hours. Like her big sisters she operates on batteries—to submerge, her buoyancy tanks fill up with water; to surface, she blows the tanks full of air, expelling the water. All in all, she meets current Navy standards and has been used for official Naval biological research.

With inventor Perry on board, we left Nassau at two o'clock after a quick shopping sally to the straw market for big-brimmed sun hats, to Vera's for long-sleeved madras shirts, and to the Cellars Wineshop to lay in our favourite Moselle and Rosé. All other supplies had been laid on before leaving Florida, and Sea Hunter's freezers were bulging. We took with us a crew of three: Captain McKeral (who makes the best coffee in the Bahamas and whose two hundred plus pounds testify to his skill as a cook), his son Jim, whose special charge is the cubmarine's surface companion, Over-Sea Hunter, and Under-Sea Hunter's nursemaid, Casey, a wiry retired submariner, who kept the cubmarine in perfect condition, checking and rechecking her every day, depicting all the time the special personality of a submariner. Somewhat like old soldiers who never die, they never sink. In fact they don't even say sink, the word is "negative buoyancy," a splendid victory for semantics.

Although Sea Hunter sparkles with paint, supplies her guests with two roomy double air-conditioned staterooms and a large bathroom with shower, she is no streamlined yacht but still a shrimp boat, standing high out of the water with a square wheelhouse and galley forward. Her tall mast, tipped with a crow's nest, is not for sails but for radar and to support a thick boom powerful enough to lower the cubmarine into the sea, then lift her back on deck. She moves at a shrimp boat's pace, nine knots, so that although our original plan for the first day was to reach Little El Salvador where Columbus supposedly first went ashore, dusk found us no further than Allan's Cay.

Night falls fast in the tropics, and as we dropped anchor an immense full moon shot, gold and huge, into the black sky. We relaxed on Sea Hunter's broad and comfortably cushioned fantail—roofed and curtained with canvas, it was our living and dining room, cool and airy. That first evening we cooked out on deck on a portable gas grill with such success that from that day on, not withstanding the excellent galley and ovens, we always cooked supper out on deck, relaxed on our cushions listening to the portable stereo and watching the stars as Sea Hunter swung imperceptibly on her anchor.

The next day we had a full day's run ahead to Lee Stocking Island, and, awakened at dawn by the clanking chains of the anchor being drawn, we stumbled out on deck to discover the glorious gold and turquoise of the tropical sunrise.

We travelled steadily that day, sometimes over flats where sinister coral heads blotted the clear bright water. We helped Jim, the sailor, stand lookout either forward in the pulpit or up the crow's nest. Though we saw no boats, and only two sails far away, Colonel John Glenn did pass almost directly overhead. It was the day he circled the globe in ninety minutes; in contrast, it took us ten hours to go ninety miles, and it was late afternoon when we dropped anchor in the lee of Lee Stocking Island, the base camp of our sea safari, a hilly island covered with palm trees and curved with white crescents of beaches.

Here we were completely alone except for a small native sailboat anchored close to the shore—the cottage of Lee Stocking Island's caretaker. On board were Freeman Mackenzie, his trim wife, and, of their ten children, five too young to go to school. Freeman's garden—where wild beans and peas hang in clusters of tan pods from scraggly bushes, and here and there a bright lilac pea blossoms, pumpkin vines trail along the ground and bright gold pawpaws gleam on the trees—is the only sign of civilization today on the island, though there are the ruins of an old stone house to indicate a past inhabitant. Most of the uninhabited fertile islands of the Bahamas have some sort of sea-going caretaker who comes and goes, tending his pea and bean and melon patches, keeping a desultory eye on the island for a salary, but especially vigilant for the valued perquisite of "cutting the tops." This means the palm fronds from which hats and baskets are woven, valuable tender in the tropics.

Every day began with a swim before breakfast; one of Sea Hunter's charms is her comfortable swimming arrangement—a handy ladder that leads to a platform just below water level is a perfect way to swim from a boat. Night swimming was rigidly taboo, even with this platform, since it is then that man-eating fish feed and for them boats supposedly have a nocturnal fascination.

After breakfast, the first morning at base camp, we limbered up the boom and its stainless steel cables swung the cubmarine out over the side into the water. When overboard, Under-Sea Hunter rides alongside, Mother Sea Hunter facing into the current and tied to her at the end of a twelve-foot gangplank arranged for just that purpose. She was always piloted either by Casey or by inventor Perry, since her instrument panel is almost as complicated as a plane's, and that first morning we drew straws to see who would be the first passenger—there's no such foolishness as ladies-first in submarining; my husband won and he and Casey climbed into the cubmarine sitting one behind the other rather as though it were a two-man bobsled.

The current was running so fast that all sea grasses were lying flat on the bottom and fish went by as though blown by a hurricane. Pushed by the current, the baby sub knocked against a large rock jutting up from the sea bottom. With a loud dull thud, Under-Sea Hunter leaned over on her side, then immediately righted herself and moved off: John Perry claims her excellent stability is due to her round bottom. I was in charge of the two-way radio as we followed in Over-Sea Hunter and I felt like an astronaut as I asked, "Can you read me?" into the radio. So long as Under-Sea Hunter kept her antenna above surface, communications were "loud and clear" or "5 by 5"—which is radio talk for the ultimate in quality and strength. As a safety precaution before diving, the cubmarine always radioed us on the surface boat how long she intended to stay under. Without recharging her batteries she can run six hours at half speed or three hours at full speed. Once she is submerged she tows a bright orange luminously paint-

(Continued on page 209)

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A BABY SUBMARINE

(Continued from page 208)

ed surface buoy attached by a seventy-five-foot plastic line so that it is easy to spot her. She does six knots on the surface, five underwater: this means only seven miles an hour, but underwater scenery races by.

My first turn as underwater passenger came the next morning, and the blue sea curled with plumes of foamy whitecaps. It was rough; yet when we were only ten feet below the surface the water became smooth and calm. We never went below seventy-five feet because, deeper, the sea becomes too dark and one of the greatest underwater pleasures is the intense blue of the water. We found, too, coral heads, large whitish or brown mushrooms with no stalks, most interesting to explore, even more so when safe in the cubmarine, for green morays, those flat sea serpents, like to hide in the coral crevices. Little fish also hide there and around the waving sea fans which offer a haven from hungry larger fish. But evidently in "la vie silencieuse" protective colouring is rather scorned since fishes are brilliant, many an electric yellow. As there is no basis for comparison, it is hard to remember that everything one sees under water looks thirty per cent larger than it actually is; to the fish, therefore, we must have seemed a large yellow whale.

The life Under-Sea Hunter introduced us to was so new and interesting that we spent most of our waking hours cruising about either in it or alongside it. To see the cubmarine submerge was like watching a duck feeding in a pond; down goes the head, up goes the tail. We rarely submerged for more than half an hour at a time and soon developed a technique for changing places on calm days (and most of them were) without having to return to Sea Hunter. Climbing out of the hatch as the cubmarine rode on the surface, we crossed back and forth to the accompanying outboard. At other times we would swim alongside the submerged cub, rather like outriders in stagecoach days (and, indeed, the cubmarine makes aqualungs seem old-fashioned). We took pictures underwater with a little waterproof camera, an Aqua-Mark, a sea-going Brownie that we pressurized each day with a bicycle pump.

On one occasion John Perry and Casey stalked a barracuda that they spotted up ahead. As they turned the sub to aim the spearguns on the fish it suddenly became alerted and, flashing through the water, came up on the cubmarine's tail. Although they chased it around in circles, the wily fish never left the sub's stern. No doubt it was alarmed by the noise of the propeller, for sound travels about five times faster under water than in the atmosphere. In the air the whirring of a propeller carries 1,100 feet a second, in water a mile a second. The sound is no louder; it just gets there quicker. Noise, however, apparently does not upset turtles; one day as we whirred along underneath one larger than our hatch, he placidly continued swimming, his little head thrust out, no other turtle in sight.

Another time we were cruising along about ten feet below the surface when suddenly the blue water turned dark up ahead, as though a cloud were passing over the sun. It was a great black mass of little fish dashing by and swimming for their lives, chased by a hungry barracuda.

Try as we would we found no sharks (not even around Sea Hunter at night, although we put over baited hooks), so we never had a chance to shoot the sub's spearguns and our underwater safari must wait another year. Nevertheless we often went fishing with our Scuba equipment, particularly for crawfish, the Southern clawless lobster. And once we took the larger outboard to fish an inlet in the moonlight. I had been warned about houndfish that reputedly leapt from the water trying to pierce throats with their razor-sharp bills, but nothing leapt as we pulled in the groupers and snapper.

We also found another use for our Scuba equipment—though far less conventional: not to be outdone by lifeboat drills aboard a liner, we staged our own submarine-lifting drill. Using Scuba equipment, we attached long rubber hoses to special fittings on the cubmarine's tanks. The hoses carried compressed air from a large bottle we carried in the surface boat and speedily blew the water from the cubmarine's tanks bringing her to the surface. We were thoroughly briefed, besides, on safety routine because Under-Sea Hunter has a double set of

(Continued on page 210)



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A BABY SUBMARINE

(Continued from page 209)

valves and in case something goes wrong there is always an alternate procedure. There are emergency air tanks, quick attachable aqua-lungs, and even a quick attachable underwater telephone cable connected with the outboard.

On the whole, life at base camp was not very social—the only boat we saw was a decrepit native sailboat full of bleating sheep and tinkling bells. We did call on our neighbours, though—the playwright Hume Cronyn and his actress wife, Jessica Tandy, who own an island, Children's Cay, a few miles beyond Lee Stocking. And we did have one surprise: to our amazement one morning we saw a large Diesel yacht bearing down on us. It belonged to a Washington friend and on board was a man who knew the Hunter family far better than we did—F. Walton Smith, Director of the Miami University Marine Laboratory. Passing by chance, he recognized through his glasses Sea Hunter's unusual mast.

When our last night at base camp came round, we ended with a Captain's dinner in the classic cruise manner. Freeman Mackenzie rowed out with his palm frond baskets filled higher than usual with island yams and black-eyed peas, squash, and melons. We cut palms and leafy branches to decorate Sea Hunter's deck and picked bunches of the small yellow daisies and white blossoms, our island's only flowers. The Captain outdid himself with magnificent crawfish, while on the stereo Peanuts Taylor and his Goombay Drums beat out a Bahamian concert of "Lizzie Carry Basket on Head" and "Island Woman."

Next morning we limbered up the boom and hoist, broke out our four blocks and tackles, and hauled the cubmarine aboard, pulling anchor for Staniel Cay, four hours away, where there is a small hotel of two or three rooms in the native style, and scenery reminiscent of a Dali landscape—flat with white conical hills on the horizon. Our goal was the Underwater National Park, the first such institution in the world, an enchanting region of coral heads and sea ferns populated by vivid darting fish. By evening of the next day, we were moored once again at Port Nassau's Yacht Haven; our holiday under the lid of the sea was at an end.

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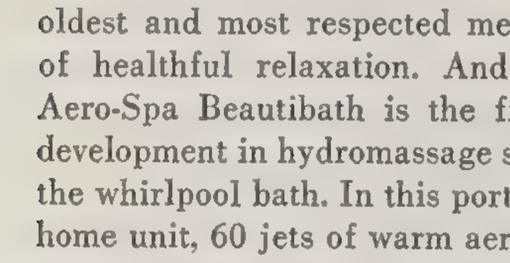
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CRUISE ORIENTED

SEA FACTS ON THE "ROOSEVELT" CRUISE. About fares: Both the November 10 and the December 29 cruises of the "Roosevelt," technically called holiday cruises, are 25% less than the sailings during the rest of the year. Sailing November 10, passengers dine on Thanksgiving turkey somewhere between Honolulu and Yokohama, return to San Francisco December 23 in time for Christmas. The December 29 cruise on which the New Year begins at sea, returns to home port February 8. Fares from $979 (an inside cabin with bunks and shower) to $3,255 (sitting room, bedroom with big windows, a large bathroom), for each person. For two, an outside cabin with two beds, $1,395 each person; lanai cabins (a small sitting-room arrangement at one end), from $1,747.

Shore excursions: Although shore excursions may be arranged aboard ship, many passengers prefer to pay for them in advance along with their tickets. With this system, they have no additional travelling expenses, only a booklet of coupons from American Express, which handles the land trips. Not included, of course, those shipboard extras—tips, bar bills, and shopping. *Note:* Experienced ship travellers remember to reserve their dining-room table along with their stateroom. Second sitting for dinner aboard the "Roosevelt," 7:30.

LAND FACTS ON THE "ROOSEVELT" CRUISE. Honolulu: Its relaxing warmth, coconut palms, sphynx-shaped Diamond Head, everyone dripping with leis made of orchids, carnations, and plumeria, a small wax-like flower with a lingering smell. For those on a first visit, the planned, one-day excursion, $17, includes the drive to the windy Pali Pass, a cut between green-velvet hills with a sweeping view of the blue Pacific; the University of Hawaii and a swim at Waikiki, that famous not-very-large strip of beach. And hula dances. For a last-night view of the island, the high-up revolving restaurant at the Ala Moana Centre. *Landing note:* Wear a summer dress, take a sweater, bathing suit, head scarf.

Japan: Crack trains, sleek and speedy, dart through a landscape that unfolds like a *kakemono* screen painting: gardens, miniature and perfectly mannered, grow right down to the railway track. Some expresses have TV and hostesses selling lacquer, toys, odds and ends. *Note:* Some Japanese passengers wear surgical masks to prevent the spread of cold bugs.

Tokyo: Big, chewed-up city that glows with oilpaper lanterns and candy-cane neon at night. Smashing nightclubs: Shinsekai Amusement Centre is nine storeys of fun; jazz boîtes such as The Transistor and Albion cram music, hostesses, and clients into boxy rooms. The Kabuki theatre, a stylized art with all male actors, gives two five-hour performances a day; as many as four plays each performance. At plays Tokyo ladies picnic with chopsticks from lacquer boxes. The Imperial Hotel lobby buzzes with American voices mixed with Japanese telephoners —"Moshi-Moshi, Hai, Hai" (Hello, yes, yes). The hotel arcade, a shopper's dream: pearls, black and white; cameras, ivory, transistors, lacquer. Swedish, French, American, and Japanese restaurants in the Imperial. In the Wright wing, Prunier's serves briny oysters, *hime-masu* (trout), Camembert cheese, and such French-type food. In Japanese restaurants feet dangle in electrically-warmed fire pits; hibachi burners sizzle pheasant with chrysanthemum leaves, perhaps, or *mizutaki*, (beef strips, Chinese cabbage, scallions, grated radish, and spinach simmered in soy broth in an angel-food cake pan). *Note:* Autumn in Japan tallies in temperature with Eastern seaboard, U.S.A. The yen counts about 360 to one dollar.

Kyoto: Buddhist temples and Shinto shrines, 2,200 in all.

(Continued on page 216)

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TEN SOUFFLÉS

(Continued from page 204)

pepper. Keep the sauce warm on an asbestos pad over low heat. Crumble ½ *pound ground lean chuck,* season it lightly, add a *pinch of Spice Islands Bouquet Garni.* Brown it quickly in ½ *tablespoon butter.* Stir in *2 tablespoons grated onion,* cook for a minute or two and add the mixture to the sauce. Beat the *yolks of 4 eggs* until light in colour, using a sizable bowl. Pour a little of the warm sauce into them. stirring. Add a little more sauce and then the lot. Return the mixture to the saucepan and cook over low heat for a minute or so, stirring briskly. Allow to cool. Beat the *whites of 5 eggs* until stiff but not dry. Stir ¼ of them into the cooled sauce and mix thoroughly. Then pour the lightened sauce over the remaining whites and fold in quickly and gently. Pour into an unbuttered 1½-quart soufflé dish and bake in a pre-heated 350° oven for 25 to 30 minutes or until firm.

MRS. PAUL CHILD. who with Simone Beck and Louisette Bertholle is responsible for an extraordinary book about French culinary techniques, *Mastering the Art of French Cooking,* gave us this Soufflé Newburg with these comments. "It's not a short recipe, indeed it's rather 'grande kweezeen' and has to have adequate detail to be successfully done. In addition to its taste, it has two other good points: It can be served unmoulded, and it can wait."

CONSOMMÉ DOUBLE, BRUNOISE

CHEESE STRAWS

SOUFFLÉ NEWBURG

BUTTERED GREEN PEAS

HOT FRENCH BREAD

FRUIT MACÉDOINE

ALMOND PETITS-FOURS

Wine: White Burgundy or Graves

HOW TO MAKE SOUFFLÉ NEWBURG

(For six people)

THE LOBSTER: Simmer *1 cup dry white French Vermouth, 1½ cups water, ⅓ cup thinly sliced carrots, ⅓ cup thinly sliced onions, 4 sprigs parsley, ½ bay leaf, ¼ teaspoon salt, 3 peppercorns* for 15 minutes in a large enamelled saucepan. Bring to a rolling boil, add a *1-pound live lobster,* cover closely, and boil for 20 minutes. Remove lobster. Boil down cooking liquid until reduced to 1 cup. Strain into a small enamelled saucepan and reserve.

THE SOUFFLÉ: Preheat oven to 325°. With ½ *tablespoon softened butter,* butter a two-quart, straight-sided soufflé mould or baking dish 4 inches deep. Roll ½ *cup grated Parmesan cheese* or *fine dry breadcrumbs* in mould to cover bottom and sides completely; it is important that inside be well buttered and covered so soufflé will unmould cleanly. Tap mould to knock out excess cheese or crumbs. Set aside.

Cook *4 tablespoons butter* and *6 tablespoons flour* slowly in a heavy-bottomed, 2½-quart enamelled saucepan, stirring with a wooden spoon for 2 minutes. Remove from heat. When bubbling has ceased, vigourously beat in the hot lobster liquid with a wire whisk, then ½ *cup milk. Boil* slowly, stirring, for 1 minute. Sauce will be very thick. Place half of it in a heavy-bottomed 2-quart enamelled saucepan, pour ¼ *cup heavy cream* over it, and set aside; this is the base for your lobster sauce, next step. The remaining sauce, in the large pan, is your soufflé base. Stir ¾ *cup finely ground raw fish* (sole, flounder, whiting, or baby halibut) into the soufflé base and simmer, stirring, for 1 minute. Remove from heat and stir in ½ *teaspoon of salt, big pinch white pepper, big pinch nutmeg.* Then, one by one, beat *3 egg yolks* into the hot soufflé base. Correct seasoning. Beat *5 egg whites* in a separate bowl until they begin to foam, then beat in a *pinch of salt* and ⅛ *teaspoon cream of tartar.* Continue beating until stiff peaks are formed. Stir ¼ of the egg whites into the soufflé base with a rubber spatula. Stir in ⅓ *cup coarsely grated Swiss cheese,* then delicately fold in the rest of the egg whites. Turn mixture into prepared mould.

Set mould in a pan and pour enough boiling water around mould to come ⅔ the way up. Bake in middle level of preheated oven for 1 to 1¼ hours. Soufflé is done when it has slowly risen to top of mould, has browned, and shows a very slight line of shrinkage from sides of mould. It is important that it cook slowly: regulate oven heat so that water in pan never quite simmers. If not to be served immediately, turn oven down to about 140°. Soufflé will sink slightly as it cools, but may remain a good half hour in a slow oven before unmoulding and serving.

THE LOBSTER SAUCE: While the soufflé is cooking, prepare the lobster sauce. Remove the meat from the lobster shell, reserve the coral and green matter. Cut the large pieces of meat into ⅜-inch dice. Heat *2 tablespoons* butter to bubbling in the skillet, stir in the lobster meat and cook slowly, stirring, for 3 minutes. Season lightly with *salt* and *pepper,* pour in ¼ *cup cognac,* and ¼ *cup dry white Vermouth,* and boil down slowly, stirring gently, until liquid

has almost evaporated. Beat *1 tablespoon tomato paste, ½ cup milk, 2 egg yolks,* and *⅔ cup of heavy cream* into the reserved lobster sauce-base. Bring to a simmer, stirring, and simmer 1 minute. Fold in lobster meat. Force the coral and green matter through a sieve with *1 tablespoon butter* and add to the sauce. Simmer, folding, for 1 minute. Sauce should coat a spoon lightly; if too thick, stir in more cream by spoonfuls. Carefully correct seasoning. If not to be served immediately, clean sauce off sides of pan, dribble *1 tablespoon of cream* over top of sauce and smooth with back of spoon; this prevents a skin from forming. Set aside. Reheat to simmer before serving, folding gently.

SERVING: When ready to serve, turn a lightly buttered, hot platter upside-down over the soufflé mould. Reverse the two, giving the mould a sharp downward jerk to dislodge the soufflé onto the platter. Spoon the sauce around the soufflé; serve immediately.

LOUIS BENOIST, a charming host at his two California vineyards, Almadén and Paicines, is said to have surpassed the tradition of hospitality set by Charles Lefranc, a nineteenth-century predecessor of Mr. Benoist's at Almadén, who with his food and wine dazzled the greats of his day, among them the Generals Sherman, Halleck, and Grant. Planning the menus is the only part of the housekeeping that Mr. Benoist, whose recipes and menus will appear in the forthcoming *Almadén Wine Cook Book*, preempts from Mrs. Benoist. Here is a typical luncheon menu often served on Almadén's beautiful terrace, preceded traditionally by Almadén Champagne Brut, served as an apéritif.

CONSOMMÉ DE VOLAILLE À L'ESTRAGON

EGGPLANT SOUFFLÉ

SOUR FRENCH BREAD

PÊCHES CARDINALE

Wine: Almadén Pinot Blanc

HOW TO MAKE EGGPLANT SOUFFLÉ

(For six people)

Cut the tops of *6 medium eggplants* by about ¾ of the height, and hollow out the skins, being careful not to cut through or damage them. Chop and make a purée of the meat by rubbing through a sieve. Combine with an equal amount of *Béchamel sauce.* Beat *6 egg yolks* well and add to mixture. Season with *salt, pepper,* and a little *grated nutmeg.* At the last moment just before putting in the oven, beat the *6 egg whites* stiff and incorporate into the mixture. Fill the eggplant shells almost full. Grate a little *Parmesan cheese* on the top. Cook in a moderate oven in pans containing a little water for 12 to 15 minutes until the soufflés rise and are brown on top. Serve at once.

About the soufflé helpers on page 202.

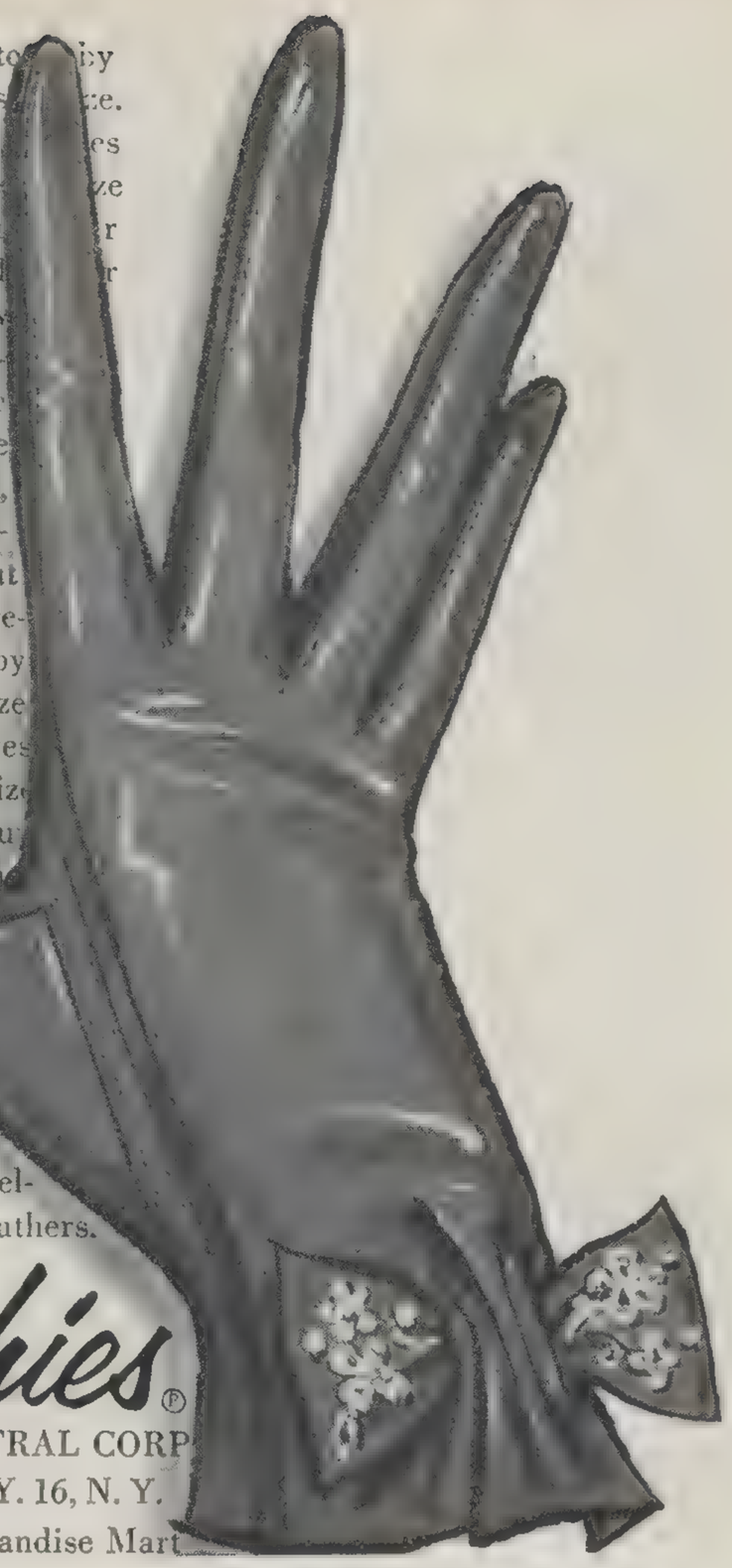
The fluted soufflé dish: 1½ quart, white porcelain, from France. $3.70, La Cuisinière.

Sterling silver: "Early American" serving spoon, $15*, and cold meat fork, $17.50*. By Lunt Silversmiths.

Half-eye spectacles, for a close look at the soufflé in progress, are "tortoise" and gold. $20, Lugene, New York.

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THE GLOW, AND HOW TO GET IT

One of the look-makers glowing on pages 156-157: a new kind of complexion colouring called Blush On, which is part of Revlon's scheme for the "million dollar look." Not a rouge, not a powder, Blush On gives an instant



look of natural vitality, acts like powder—goes on at the last minute, with a special long-handled brush. It can be used as an overglow all over the face, or as a highlighter for pale or suntanned skin.

Blush On comes in a good-sized cake, 3¼″ in diameter; three colours—Misty Pink, Tawny Peach, and Honey Amber. The complexion brush is an easy-to-handle 7¼″ long. Blush On with brush, $5*; Blush On, alone, $2.50*; brush, $2.50.*

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CRUISE ORIENTED

(Continued from page 211)

The most memorable, Ryoanji, a Zen masterpiece garden of fifteen stones laid in white sand. *Note:* No shoes in temples, take warm socks. Yamanaka, for antiques; Ori-Dono for silks, Japan Art Centre for modern abstract paintings; the Gion district for geisha girls who may be seen, butterfly-coifed and kimonoed, clopping every night to serve in geisha houses. Junidanya serves, in private rooms, smoked eel, quail's eggs, prawns with soy sauce, grilled pork with cauliflower, with baby jugs of hot sake poured into thimble-sized cups. For the traditional tea ceremony: the Ura-senke school; to see Kanô school paintings, Nijo Castle; for shopping, the main street a dazzle of toy, silk, and lacquer bazaars. *Note:* A night in Kyoto might be spent at the Miyako Hotel, in the Japanese house where guests sleep on *futons* in cotton kimonos.

Manila: All year in the hot, still air, men wear white sheer tropical fibre shirts with tea-cloth embroidered fronts; elegant Filipinas wear French clothes or native dress with puffy sleeves exquisitely embroidered in gold. On Dewey Boulevard facing the silky, gray flatness of the China Sea, a traffic of jeepneys, the local, small buses painted in raw colours, furnished like cottages with curtains, radios, religious medals. Within the moss tangled *Intramuros*, once a Spanish walled city, rise new buildings; in liquid rice paddies, stand water buffaloes. Alongside country roads are mounds of fuzzy brown coconuts. The big excitement at night, the *pelota* courts seen from the Sky Room balcony screened with chicken wire; here, guests watch and bet. The new restaurant, Madrid (less than one dollar for the fifteen minute cab ride to Quezon City on highway 54), serves good food in a polished mahogany room as well as in the Spanishy patio. On the one-day excursion ($11), guests, after lunching at the cool, high-up Tagaytay Ridge, watch cockfights and native dancers, nimble as high-wire artists. *Landing note:* Wear cool, cool dresses; a sweater for the freezing air-conditioning and Tagaytay.

Hong Kong: Dazzling; everything seems to be in a state of perpetual motion. People, on the Kowloon side, pepper about the plush lobby of the old Peninsula Hotel. Service is superb; pedicurists will come during breakfast in your room. In the new annex, rooms are *modernissimo;* a new restaurant in the basement, the Marco Polo, serves excellent food, East or West.

Along Victoria Harbour in the Wanchai district, is Suzie Wongland, taxi girls and dance halls. From Aberdeen, people float by sampan to the barge restaurants, Tai Pak and Sea Palace, for music, Chinese food, and a resplendent view of the junk-packed harbour. Maxim's, in Victoria, a chic, dancing place, has such goodies as Australian rock oysters. The Parisian Grille, small and elegant, is the local "21."

Six days allow visitors shopping time in the Peninsula and all around it. Charlotte Horstmann for bibelots, furniture, and clothes; Benny's for shoes; Jimmy Chen for men's shirts; Good Friend for jewellery; Franck for women's suits; Linins for linens; Y William U for men's tailoring. Transistors, cameras, portable TV sets are most everywhere. On the Victoria side, climb up the "ladder" streets to Cat Street and the Hong Kong flea market for odd bits, but for treasures go to T.Y. King in Alexandra House.

Nibbling the Chinese border, the New Territories of Hong Kong sweep flat by the sea, the jagged coast dotted with fishing villages. *Note:* For a dash of Chino-Latino, ferries go to Macao, the Portuguese enclave where tiled houses have grilled balconies, thin streets jangle with pedicabs, and the harbour looks like a pin cushion of junk masts, many flying the red flag of China.

Note: Big Macao industry: firecrackers.

In Hong Kong, one seems always to be on the move but relaxed, perhaps because of the continually pleasant ferrying across the entertaining harbour with its Hong Kong view—for some, the greatest in the world.

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